# HOUSE MUSIC FOR RECUSANTS IN ELIZABETHAN ENGLAND: PERFORMANCE PRACTICE IN THE MUSIC COLLECTION OF EDWARD PASTON (1550-1630)

by

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A thesis submitted to
The University of Birmingham
for the degree of
DOCTOR OF PHILOSOPHY

VOLUME II

UNIVERSITY OF
BIRMINGHAM

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# *Appendix IV:*

# *Selected Music from British Library Add. MS 29246*

*Editorial Principles*

1) Most of the vocal works on which the intabulations are based are easily available, which means that it is not necessary to present a full score of the work. Instead, only the top voice is included since this is the one left out in the intabulations. There is also a transcription of the Paston intabulation, which may or may not be the same as the original vocal edition. However, the scoring presented in this edition is not necessarily the only way of performing this music. The implications for performance are discussed in chapters IV and V of the thesis.

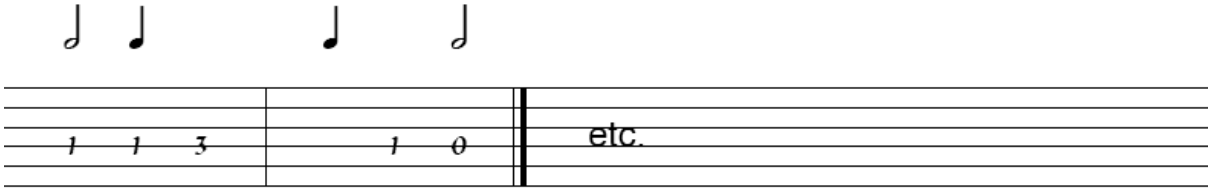
2) The Paston lute books use the breve as the bar value (one breve = one bar), and as one might expect, the vocal concordances used to create the edition come from many different sources, some of which have irregular bar lengths. This edition reduces the breve to a minim and uses regular bar lengths and common time signatures.

3) When choosing the time signature and the bar length, the intabulation takes precedence in order to ensure a consistent look throughout the edition.

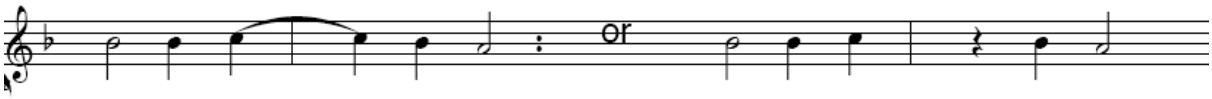
4) All of the editorial changes are included in the commentary sheets that accompany each piece.

5) The following conventions apply to the tablature notation:

a) There is only one flag at the beginning of a bar, and no other change until there is a rhythmic change.
b) Rests in the intabulations are represented with a flag with nothing underneath.
c) In some instances it is not possible to distinguish the difference between a rest and two tied notes. For instance,




Could be interpreted as the following,




This is a problem in the nature of the notation, and therefore, the correct solution is taken from the vocal setting and presented in the transcription of the tablature.

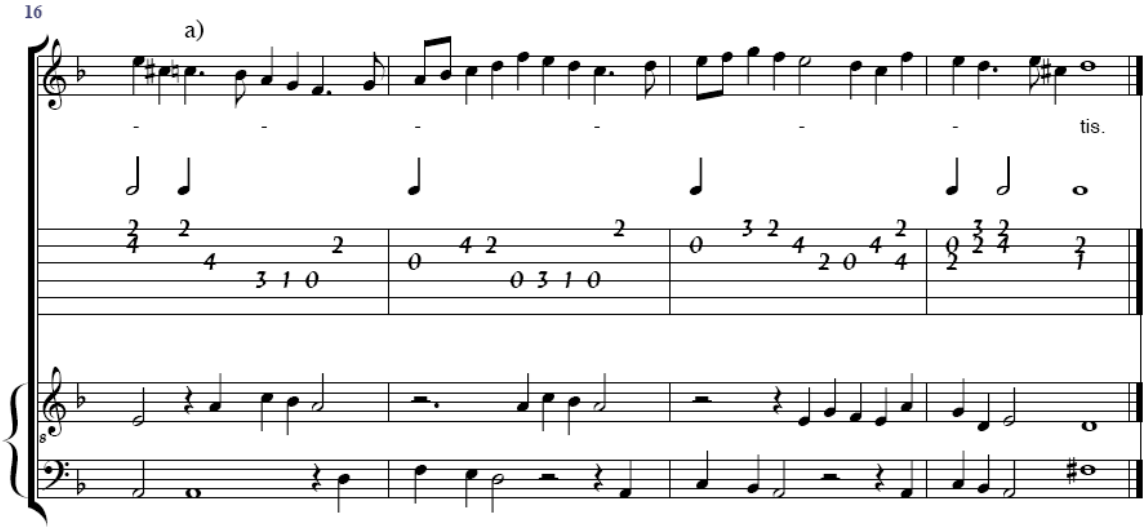
6) Editorial additions in the intabulation are placed in brackets with any necessary explanations in the commentary sheet.

7) A clear omission by the scribe will be silently edited (without a bracket), with a letter indicating the change together with an explanation in the commentaries.

8) Only the standard clefs (F4, G2, and G2 down an octave) are used in the transcriptions, despite the fact that the concordances make use of the entire range from sub-bass F5 to the highest clef, G1. The original clefs are indicated along with the concordances in the comments.

9) The appropriate lute size is indicated for each piece, although in some cases there is more than one possibility that can be deduced from the information under “concordances and clefs” in the commentary.

10) The *musica ficta* used in this edition is usually the one from the lute source due to the fixed nature of the notation. For the missing part, (usually the soprano part), the *musica ficta* may differ even among the Paston sources, and in each case the origin of each alteration is explained. In some instances two alterations from two different sources may produce unconventional results such as chromatic motion due to the different solutions that exist in the various sources. For instance, *Maria stella dicta* by Tallis (no. 15) contains a rare melodic chromatic movement in the soprano.

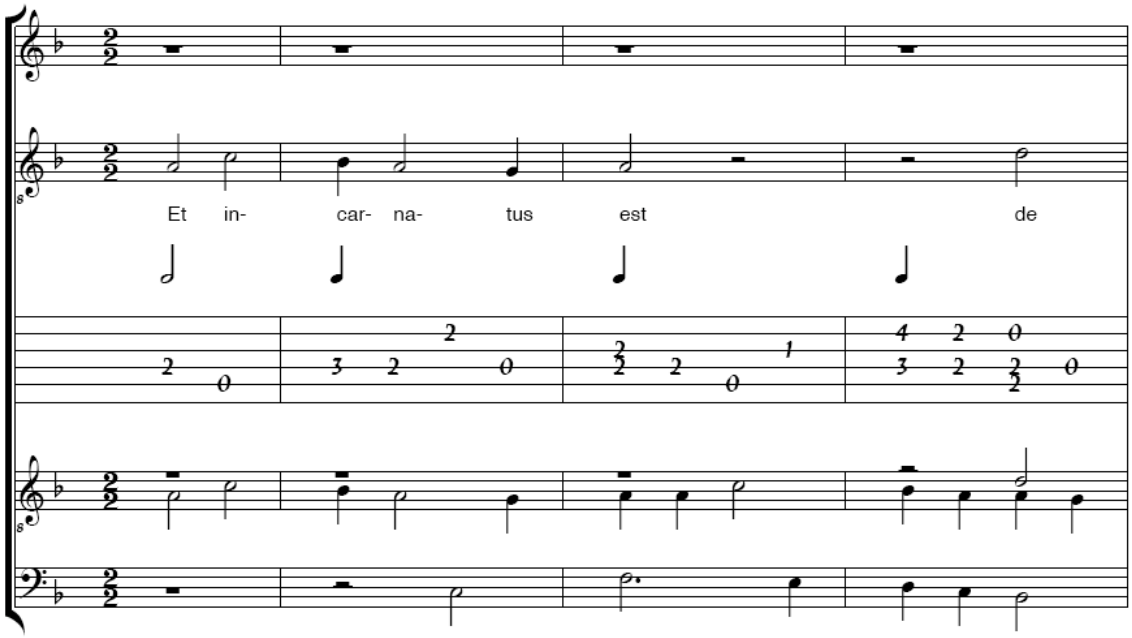


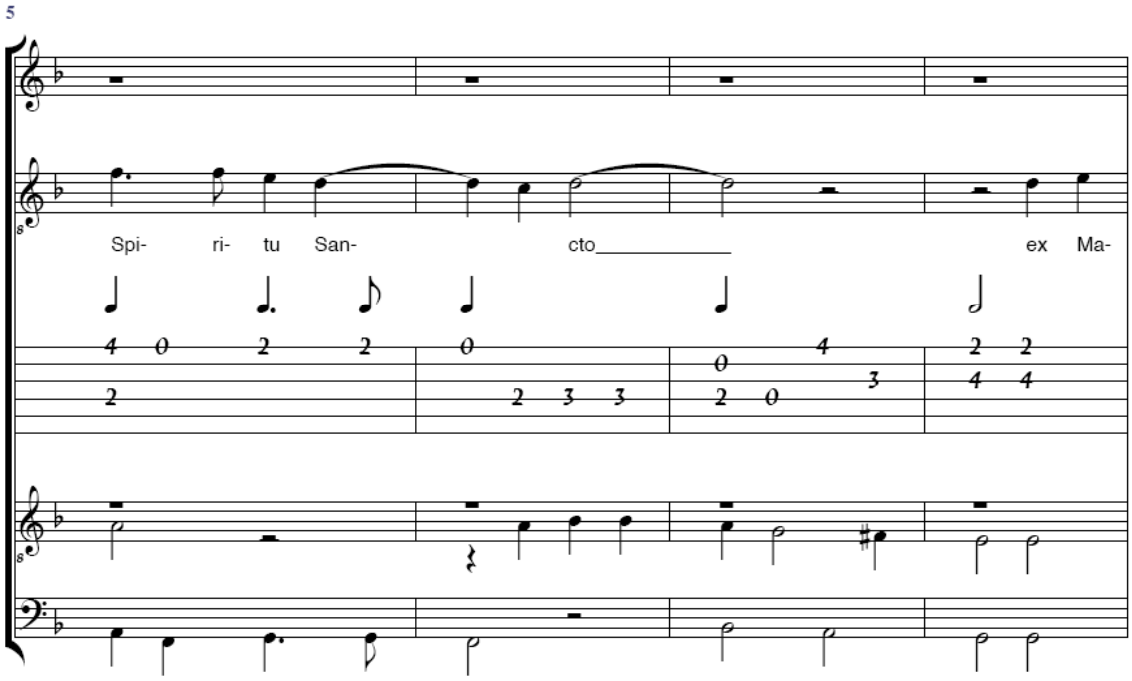

The natural sign appears in two of the Paston sources, Tenbury 342 and 354. The intabulation introduces the c-natural two beats later, which suggests eliminating the *c*-sharp on the second beat. These instances are addressed in more detail in the commentary.

11) Sometimes the lute intabulation includes only parts of a vocal line other than the soprano throughout the piece. The five-voice Credo from Taverner's Mean Mass (No. 34) is a good example. The intabulation starts with the Alto II part but soon after the voice is dropped and only occasionally included. The piece works best as a duet for Soprano and Alto II since the text is only complete when the two voices are sung together. The transcription of the intabulation is set for three voices (Alto I, Tenor, and Bass), despite the occasional inclusion of the Alto II part, which is treated as idiomatic writing for the lute.

34. Et incarnatus est (Mean Mass) [F lute]

John Taverner
29246 fol. 11v



One of the explanations for including portions of a particular line in the intabulation is to assist an amateur singer.

12) The commentary for each piece contains information on the concordances and clefs. The clefs, key signature, and the starting note for the piece are indicated in the following manner: C1-2-f, which means that the clef is C1, the key signature has two flats, and the starting pitch for the piece is an *f*.

Note: The software used to create these musical examples has a number of limitations that will be obvious by their consistent appearance in the music. Once these limitations are understood, the pieces should work well.

## List of Contents

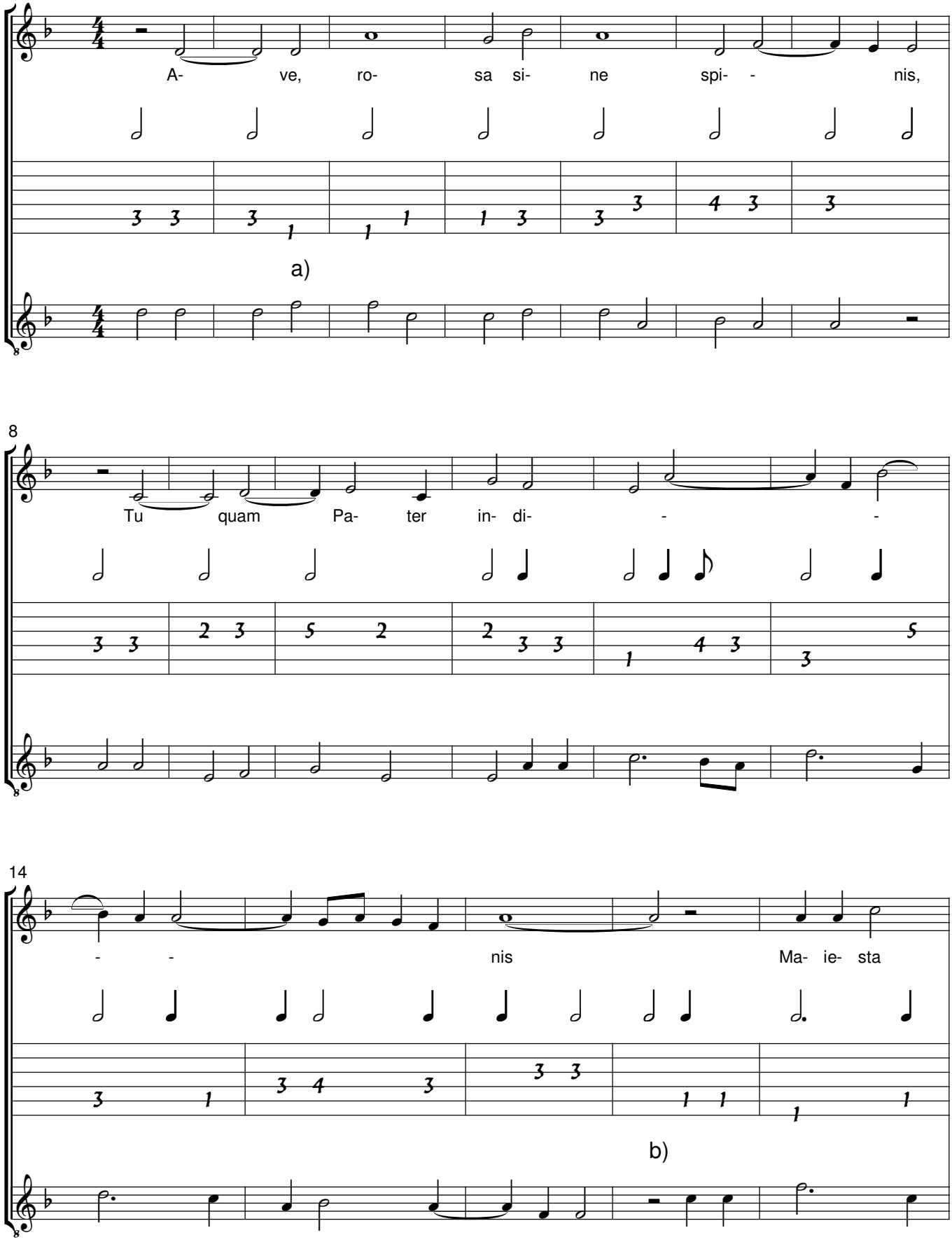

| *No.* | *fol.* | *Composer* | *Title* | *Flats* | *Lute* | *Pg* |
|---|---|---|---|---|---|---|
| 1 | 1 | [Thomas Tallis] | Ave Rosa sine spinas | 1-0 | E-B | 205 |
| 2 | 1 | Thomas Tallis | Ave plena gratia [Ave Dei patris] | 1 | A | 209 |
| 3 | 1v | John Taverner | [Credo] [Gloria tibi trinitas] | 0 | A | 213 |
| 4 | 1v | John Taverner | Agnus Dei [III] [Gloria tibi trinitas] | 1 | A | 216 |
| 5 | 1v | Robert Fayrfax | Ave Dei paths [Ave Dei patris] | 0-1 | E-A | 219 |
| 7 | 2 | John Taverner | [Gloria] [Corona spinea] | 0 | A | 222 |
| 8 | 2v | William Mundy | Vox patris [Vox patris] | 1-0 | E-B | 225 |
| 9 | 2v | William Mundy | Igitur o Jesu | 0 | B | 230 |
| 10 | 3v | William Mundy | Favus distillans [Vox patris] | 1 | A | 237 |
| 11 | 3v | John Taverner | Pleni sunt coeli [Sanctus] | 1 | A | 241 |
| 12 | 4 | Thomas Tallis | Gaude virgo [Gaude gloriosa] | 1 | A | 245 |
| 13 | 4v | Robert Fayrfax | Esurientes [Magnificat O bone] | 0 | D | 251 |
| 14 | 4v | John Taverner | [Pleni sunt coeli] [Gloria tibi trinitas] | 1 | G | 254 |
| 15 | 4v | Thomas Tallis | Maria stella [Ave Rosa sine spinis] | 1 | G | 257 |

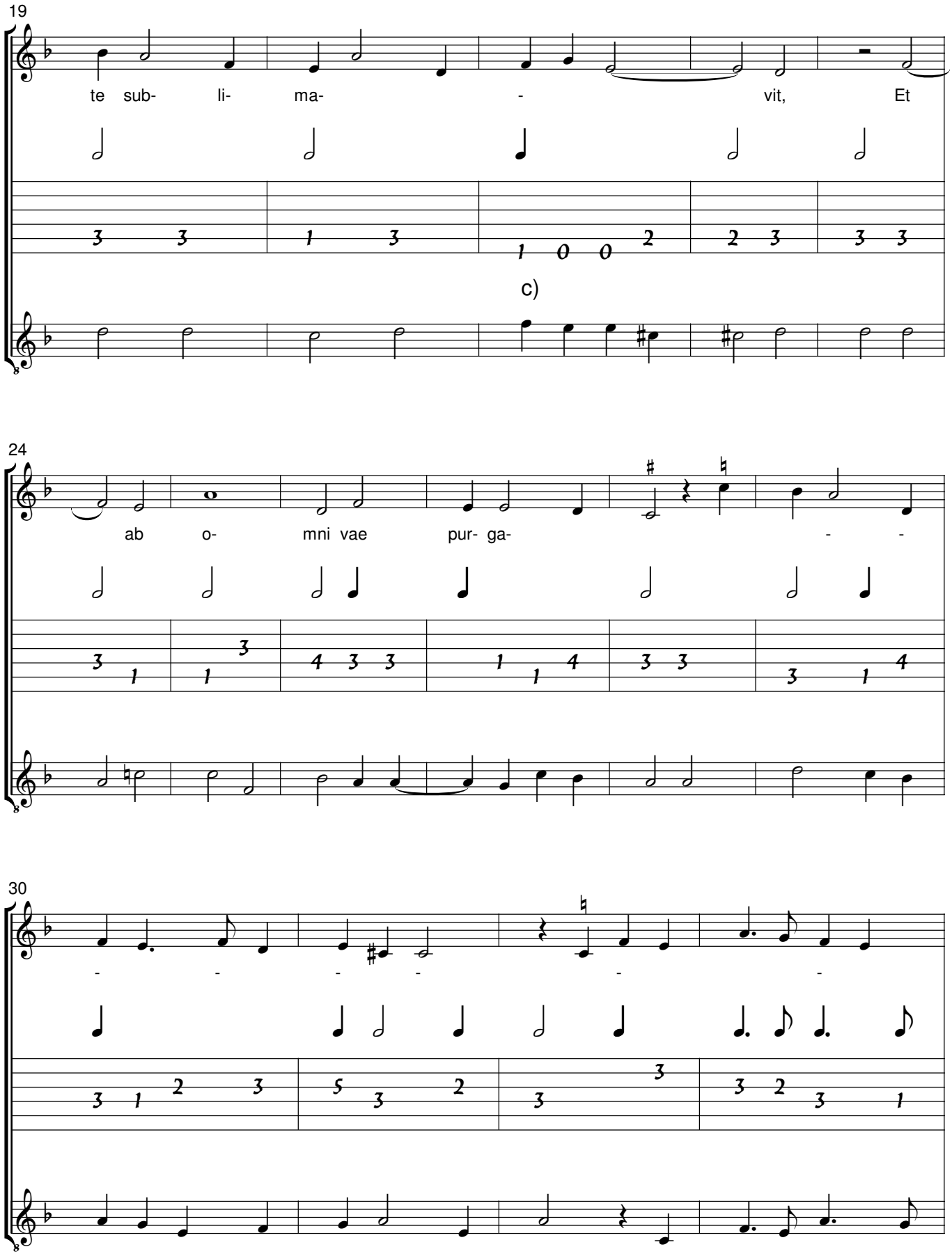
| | | | | | | |
|---|---|---|---|---|---|---|
| 16 | 5 | John Taverner | Ergo laudes [Sospitati dedit aegros] | 1 | G | 260 |
| 17 | 5 | John Taverner | Crucifixus [Corona spinea] | 0 | A | 263 |
| 18 | 5v | John Woode | Effunde quaeso [Exurge Domine] | 0 | E | 266 |
| 19 | 8 | John Taverner | Ave Dei patris [Ave Dei patris] | 0 | G | 274 |
| 24 | 9v | Osbert Parsley | Conserva me [Conserva me] | 0-1 | G-c | 277 |
| 25 | 9v | John Woode | Exurge Domine [Exurge Domine] | 0-1 | G-c | 280 |
| 26 | 10 | Robert White | Peccatum peccavit | 0-1 | G-c | 285 |
| 27 | 10 | John Taverner | Gaude plurimum [Gaude plurimum] | 0-1 | G-c | 288 |
| 28 | l0v | Thomas Tallis | Per hec nos [Salve intemerata] | 0-1 | G-c | 292 |
| 29 | l0v | Thomas Tallis | Anne mulieris [Salve intemerata] | 0-1 | G-c | 296 |
| 31 | 11 | John Taverner | Et in terra pax [Corona spinea] | 0 | c | 300 |
| 32 | llv | [John Taverner] | Quoniam [Corona spinea] | 0 | c | 303 |
| 33 | llv | John Taverner | Crucifixus [Corona spinea] | 0 | c | 306 |
| 34 | llv | John Taverner | Et incarnatus [Mean mass] | 1-0 | F-c | 309 |
| 36 | 12v | John Taverner | Nam qui corde [Sospitati dedit] | 1 | F | 314 |
| 37 | 12v | John Taverner | Agnus Dei [II] [Gloria tibi trinitas] | 1 | F | 318 |
| 42 | 14 | Thomas Tallis | Tu nimirum [Salve intemerata] | 0-1-2 | D-G-c | 326 |
| 43 | 14 | William Byrd | Infelix ego [Infelix ego] | 2-1-0 | D-G-A | 330 |
| 45 | 14v | John Woode | Verbi tui [Exurge Domine] | 0 | D-d | 333 |
| 46a | 15 | John Taverner | Gaude Maria [Gaude plurimum] | 0-1-1# | d-A-G | 338 |
| 46b | 15 | John Taverner | Gaude Maria II [Gaude plurimum] | 0-1-1# | d-A-G | 342 |
| 47 | 15v | William Byrd | Sermone blando | 0 | G | 346 |
| | 16 | William Byrd | Sermone blando | | | |
| | 16v | William Byrd | Sermone blando | | | |
| | 17 | [ruled, blank] | | | | |
| 50 | 19 | Thomas Tallis | Et benedictus [Ave Rosa] | 1 | E | 354 |
| 51 | 19 | Thomas Tallis | Ave Dei patris [Ave Dei patris] | 1 | A | 357 |
| 52 | 20 | Thomas Tallis | Gaude gloriosa [Gaude gloriosa] | 1-0 | E-B | 361 |
| 53 | 19v | Robert White | Manus tuae | 1-2-0 | E-A-B | 365 |
| 54 | 20 | Christopher Tye | [Domine Deus caelestis] | 1-2 | E-A | 369 |
| 55 | 20 | John Taverner | Qui tollis [Gloria tibi trinitas] | 1 | A | 372 |
| 57 | 20v | John Taverner | Quoniam [Corona spinea] | 0 | A | 375 |

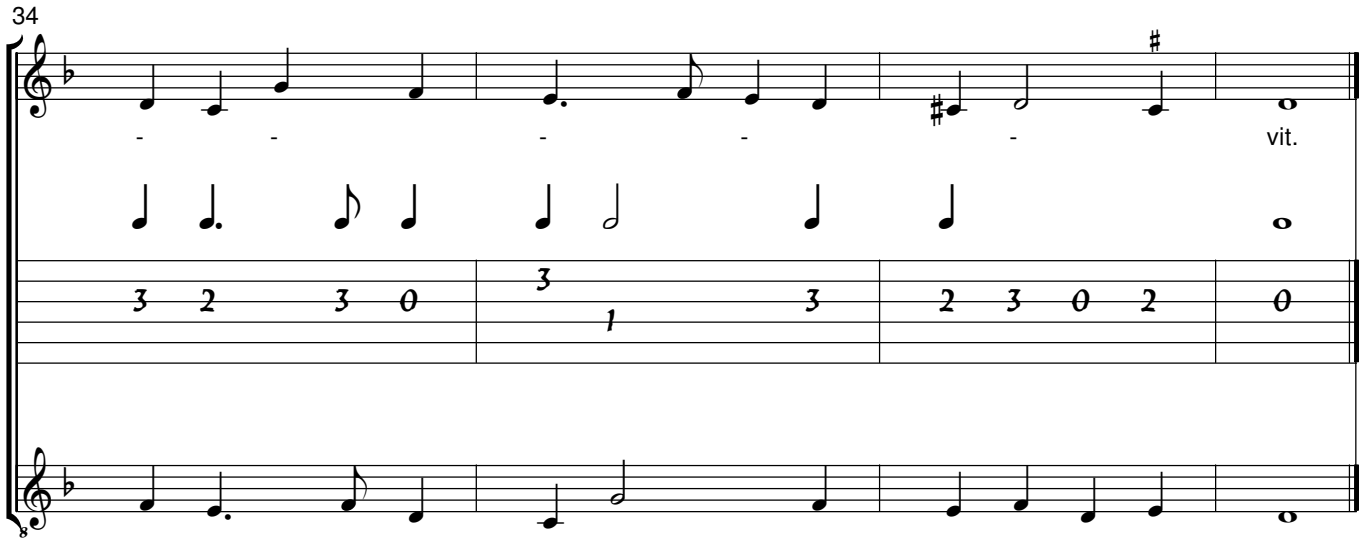
| | | | | | | |
|---|---|---|---|---|---|---|
| | 20v | John Taverner | [Tu solus] [Corona spinea] | | | |
| 58 | 21 | John Taverner | Qui tollis [Gloria tibi trinitas] | 1 | D | 378 |
| 59 | 21 | William Byrd | Infelix ego [Infelix ego] | 2-1-0 | D-G-A | 381 |
| 60 | 21v | John Taverner | Agnus Dei | 1 | c | 384 |
| 62 | 22v | O. de Lassus | Deus tu scis | 1-2 | G-c | 387 |
| 64 | 23 | William Byrd | Fantasia [a 3 I] | 0-1 | G-c | 393 |
| 66 | 23v | William Byrd | Ave maris stella [seven sections] | 0-1 | G-c | 397 |
| 72 | 28v | William Byrd | Susanna fair | 0 | A | 411 |

1. Ave Rosa sine spinis [E lute]

Thomas Tallis
29246 fol. 1




19
te sub- li- ma- - vit, Et
c)
24
ab o- mni vae pur- ga- - -
30
- - - - - -


34
vit.

## 1. Ave rosa sine spinis [E lute]

Thomas Tallis

British Library Add. 29246 fol. 1, Concordances and Clefs: TCM VI p. 169. (ii vv). 1 (6) [tacet, F4-1], 2035 (24v) [sop:G2-0-a; alto:C2-0-a; bass:tacet; up a 5th for B lute, high clefs]

### Comments:

Note: Values larger than a minim are subdivided throughout the manuscript.

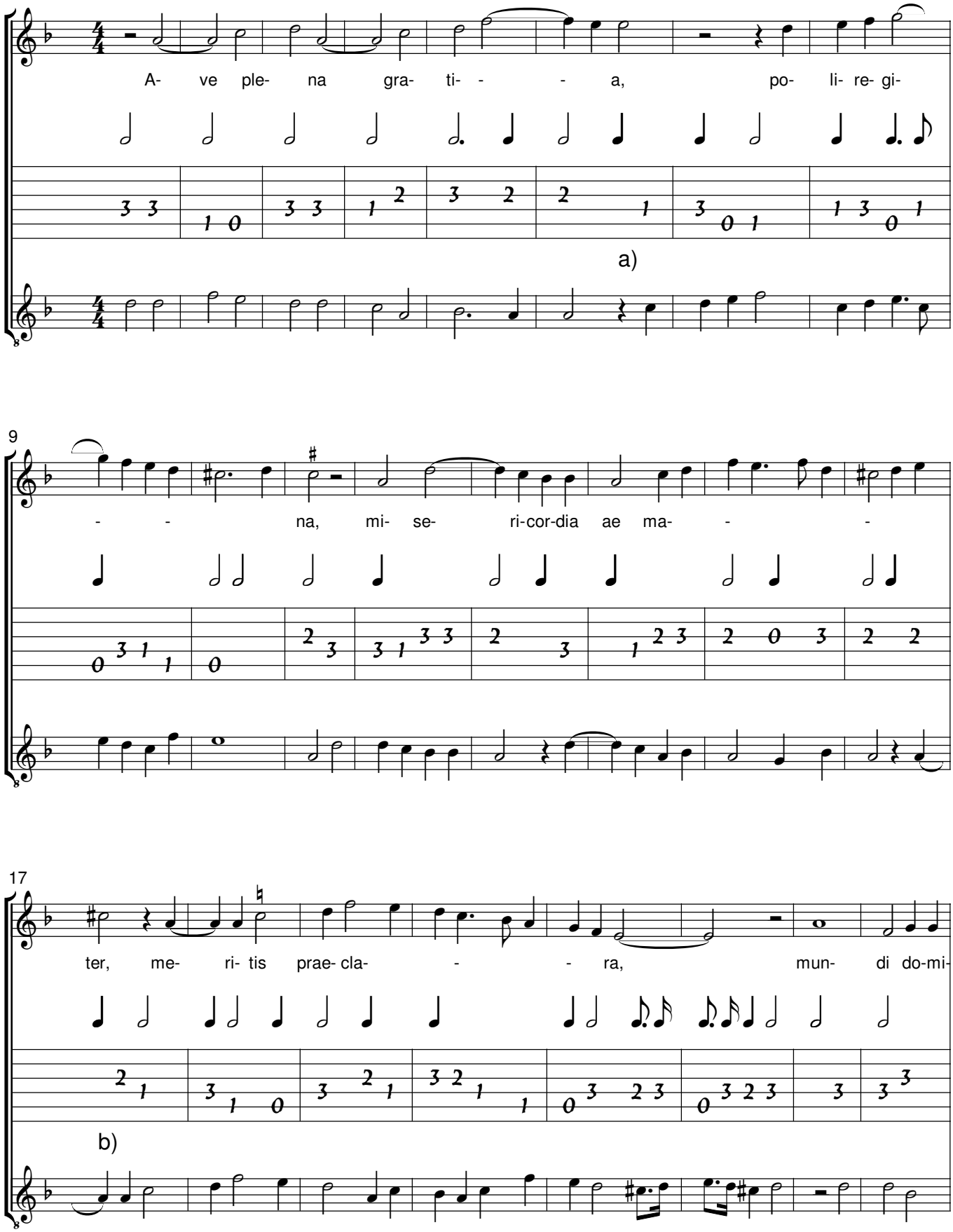
a) The intabulation has a d instead of the f in the vocal setting.

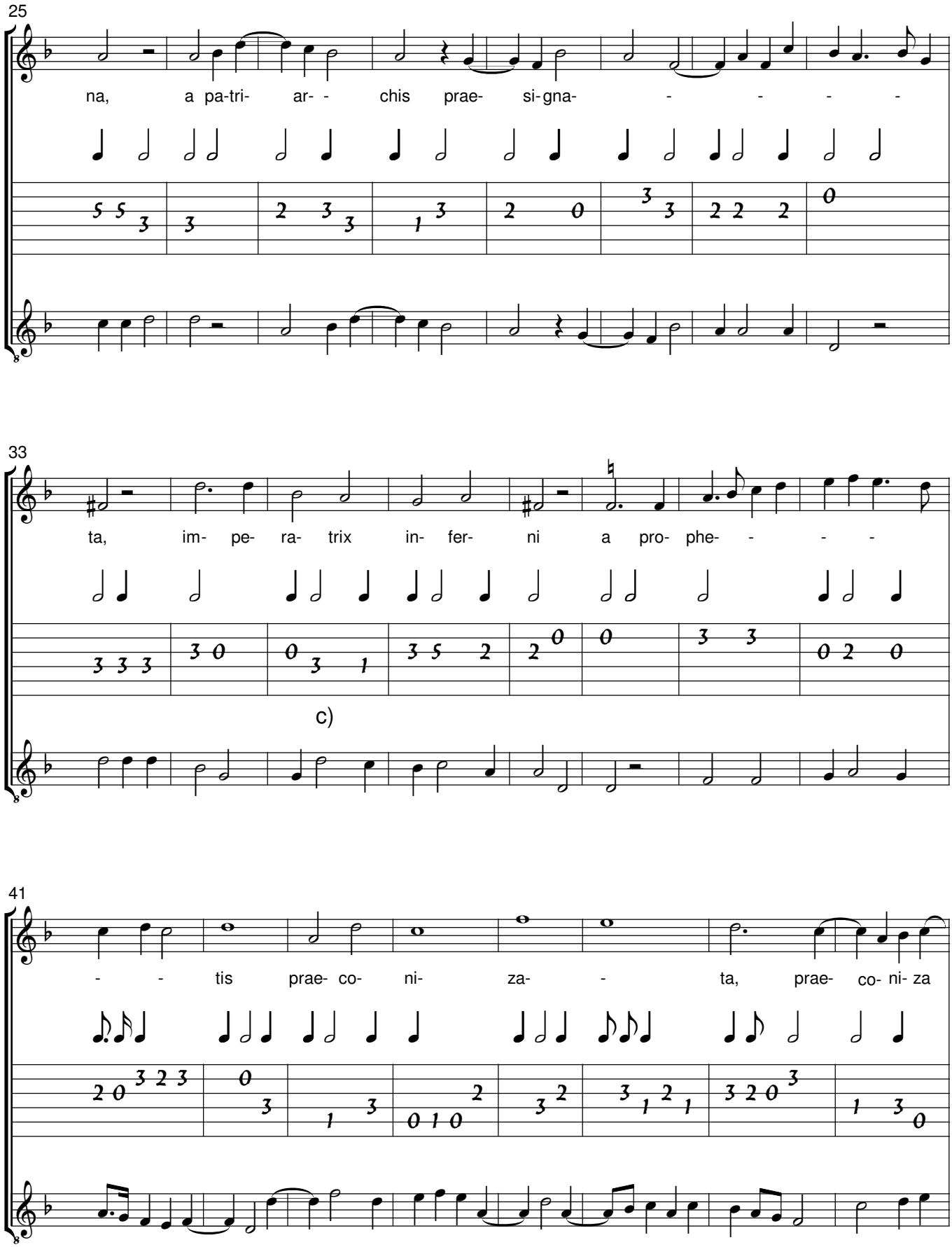
b) No rest in the intabulation.

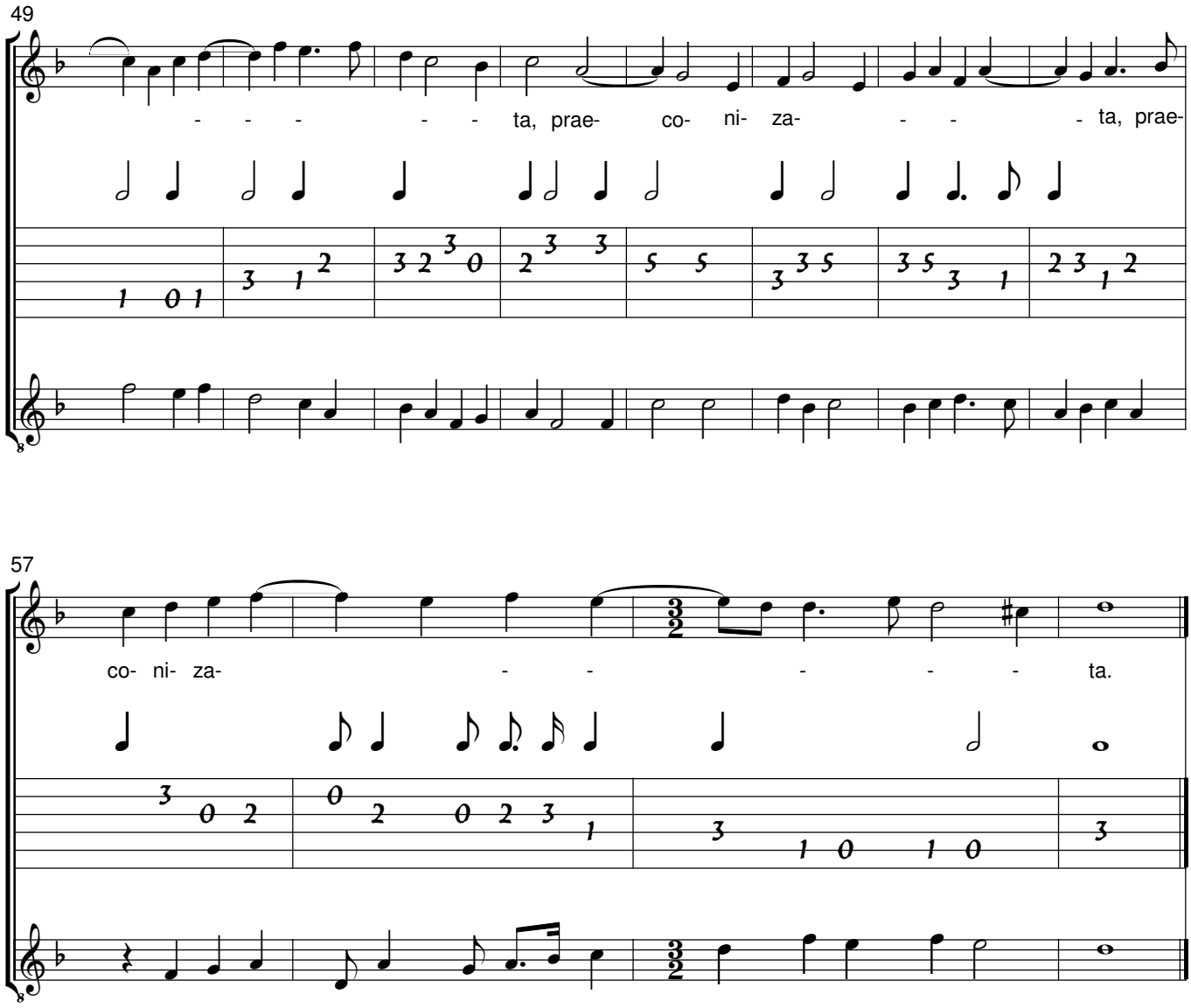
c) The lute part includes the f and the d from the top line.

2. Ave plena gratia (Ave Dei patris) [A lute]

Thomas Tallis
29246 fol. 1




25
na, a pa-tri- ar- - chis prae- si-gna- - - - -
33
ta, im- pe- ra- trix in- fer- ni a pro- phe- - - -
c)
41
- - tis prae- co- ni- za- - ta, prae- co- ni- za


49
- - - - - - ta, prae- co- ni- za- - - - ta, prae-
57
co- ni- za- - - - - - ta.

## 2. Ave plena gratia (Ave dei patris) [A lute]

Thomas Tallis

British Library Add. 29246 fol. 1, Concordances and Clefs: TCM VI p.162. (ii vv). G2+C3 n.c.e. 1 (4) [bass:tacet; F5-0], 2035 (20v) [iv:sop:G2-1-a; alto:tacet; bass:C4-1-d; same as ed.]

### Comments:

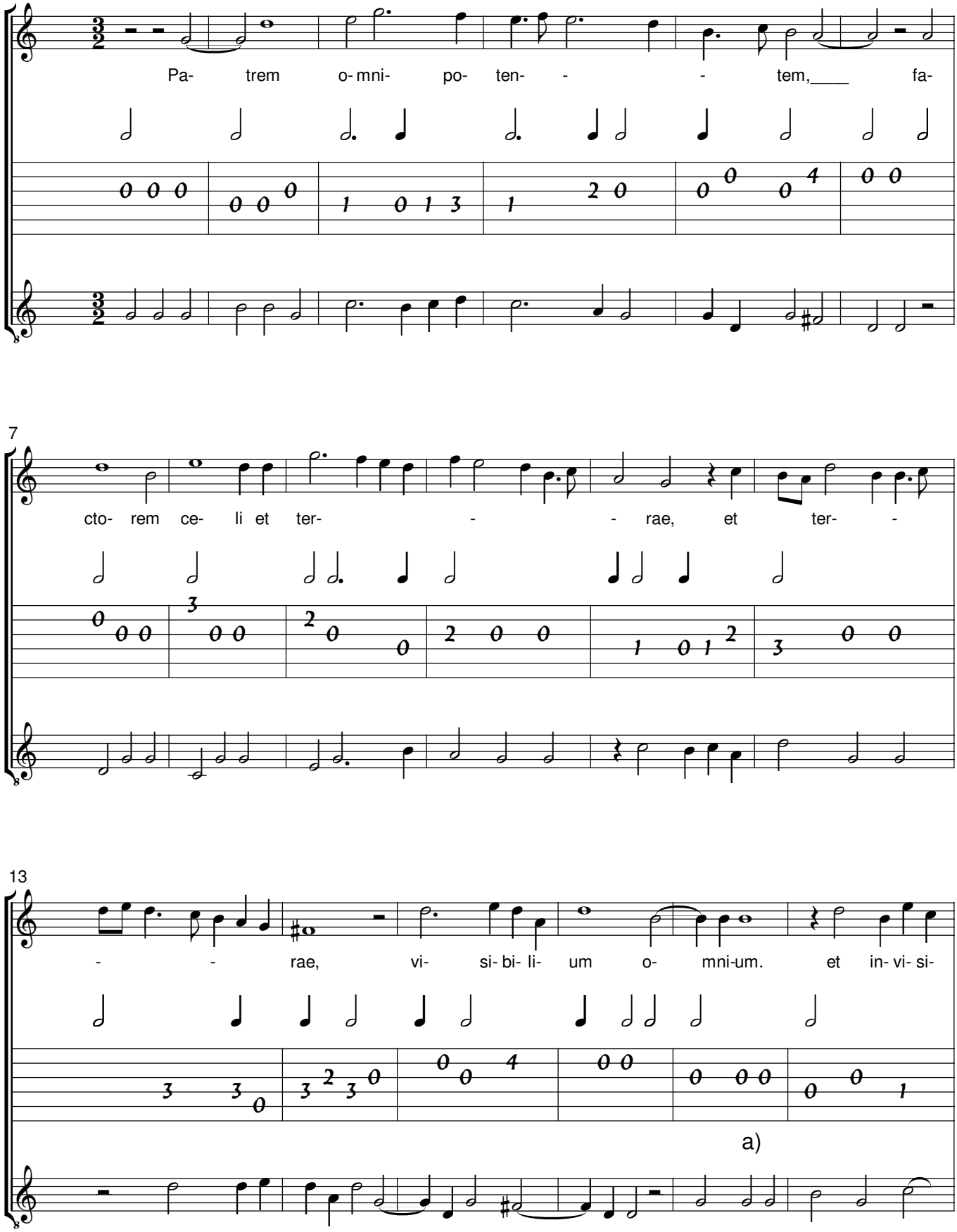
a) The crotchet rest is from the vocal setting. The intabulation has a minim.

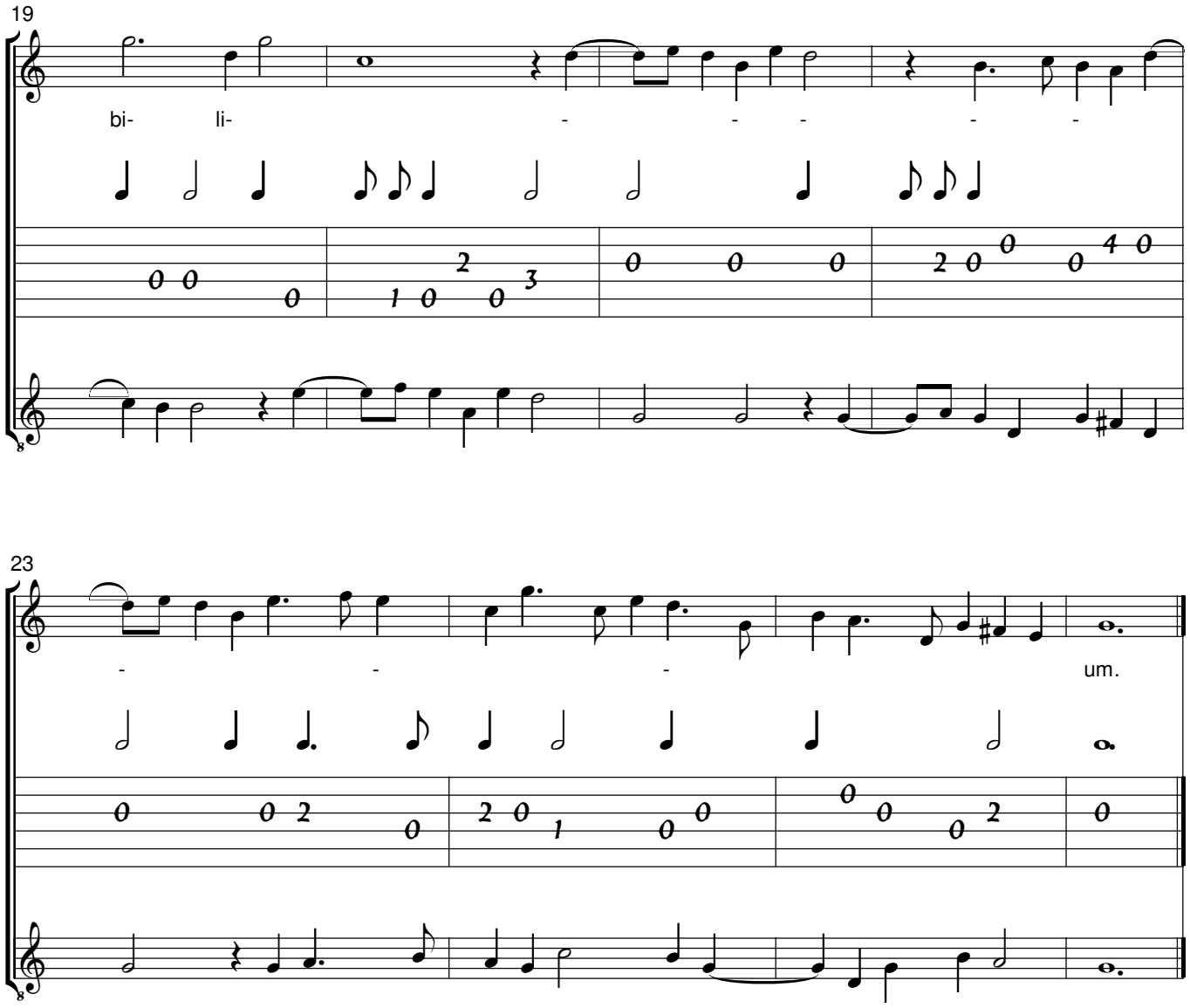
b) The scribe omitted the two crotchets at the beginning of this bar, which were added from the vocal setting.

c) The rhythm in the intabulation does not work as well as the vocal setting and hence it has been replaced. (Intabulation in m18: crotchet-crotchet-minim).

3. [Credo] (Corona spinea) [A lute]

John Taverner
29246 fol. 1v




19
bi- li- - - - -
23
- - - um.

## 3. [Credo] (Corona spinea) [A lute]

John Taverner

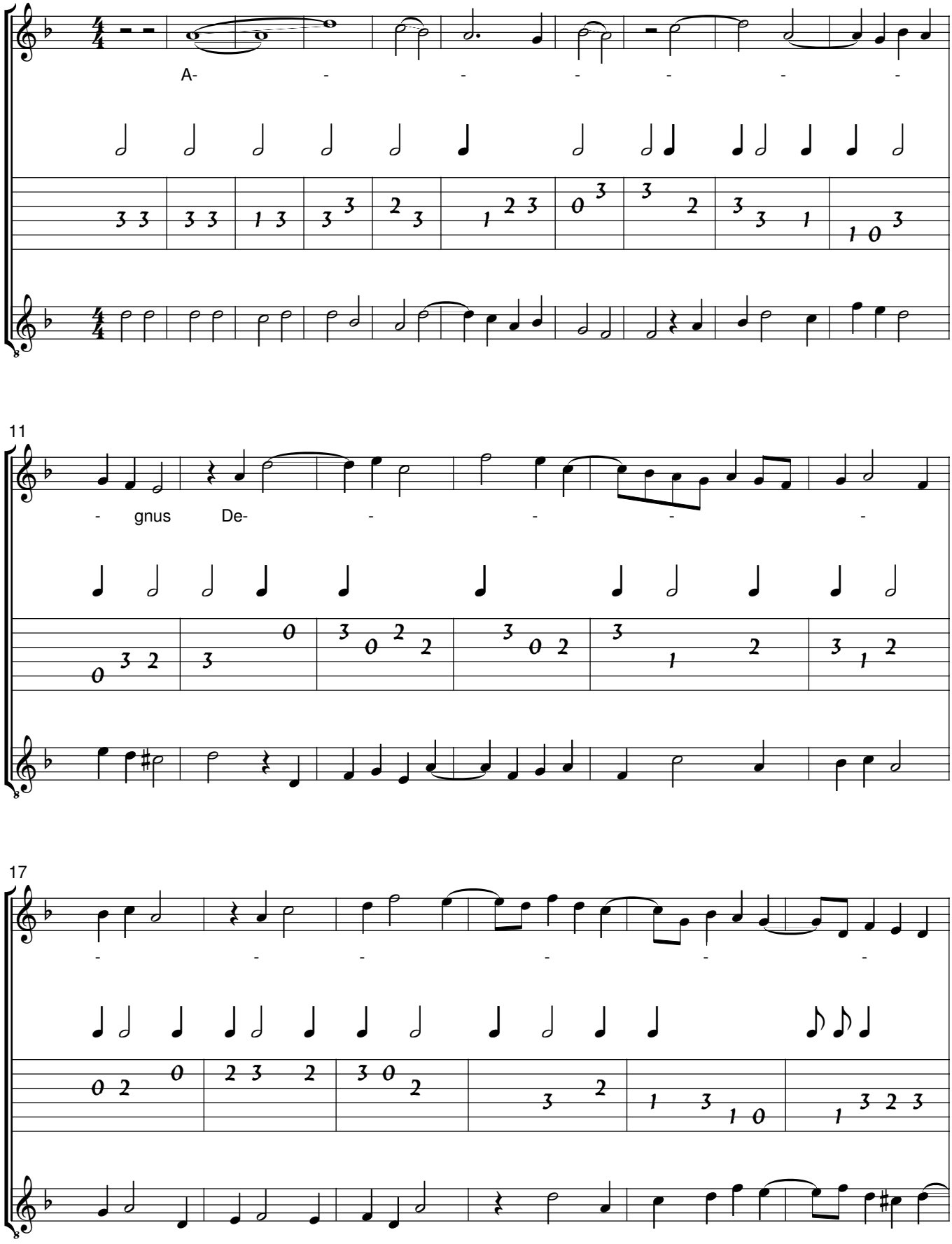
British Library Add. 29246 fol. 1v, Concordances and Clefs: EECM xx p. 75 (ii vv).
G2+C4 [great compass].

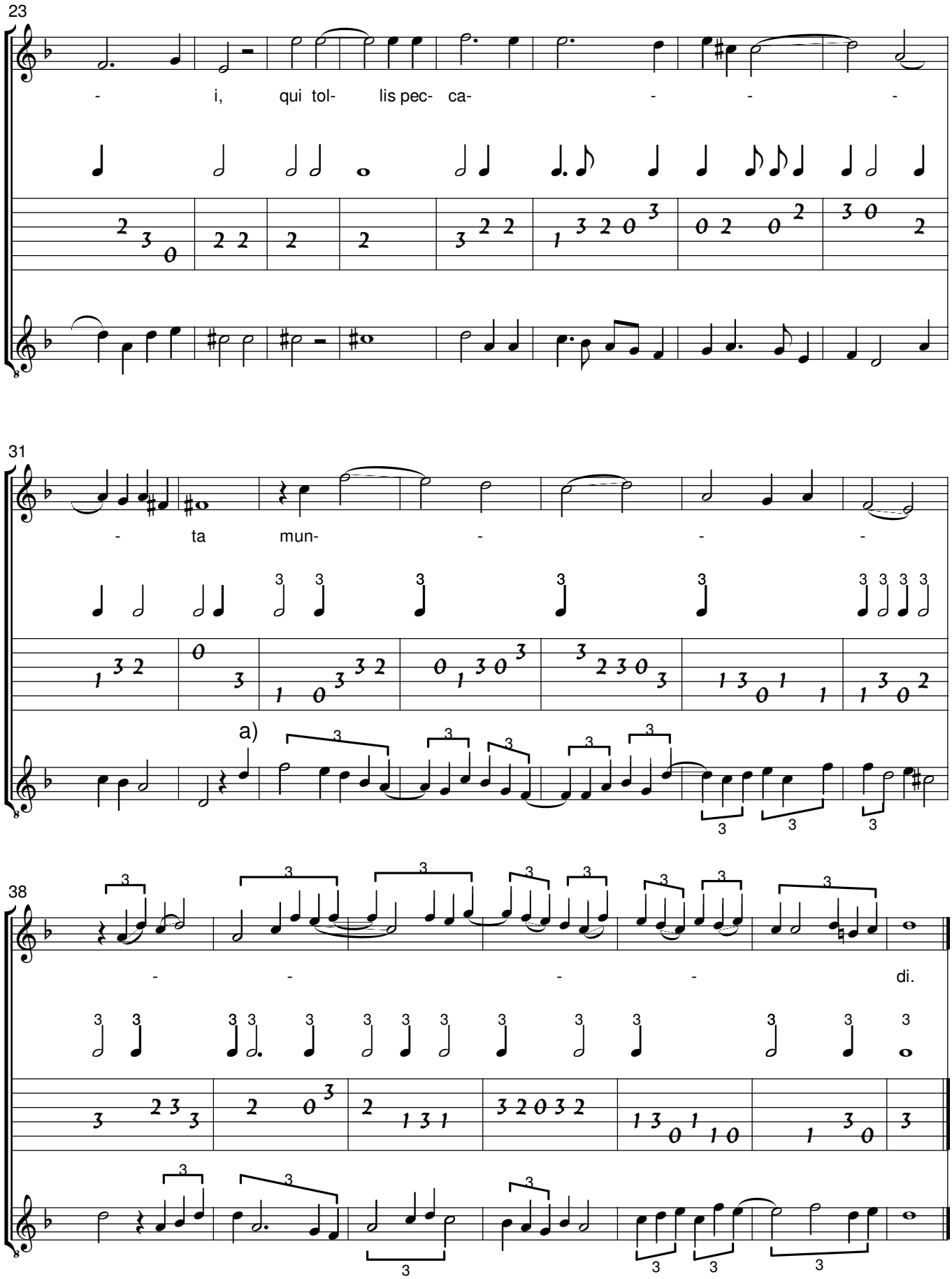
### Comments:

a) There is an extra g in the intabulation, probably a scribal error.

4. Agnus dei III (Gloria tibi trinitas) [A lute]

John Taverner
29246 fol. 1v




23
- i, qui tol- lis pec- ca- - - -
31
- ta mun- - - -
a)
38
- - - - di.

## 4. Agnus dei III (Gloria tibi trinitas) [A lute]

John Taverner

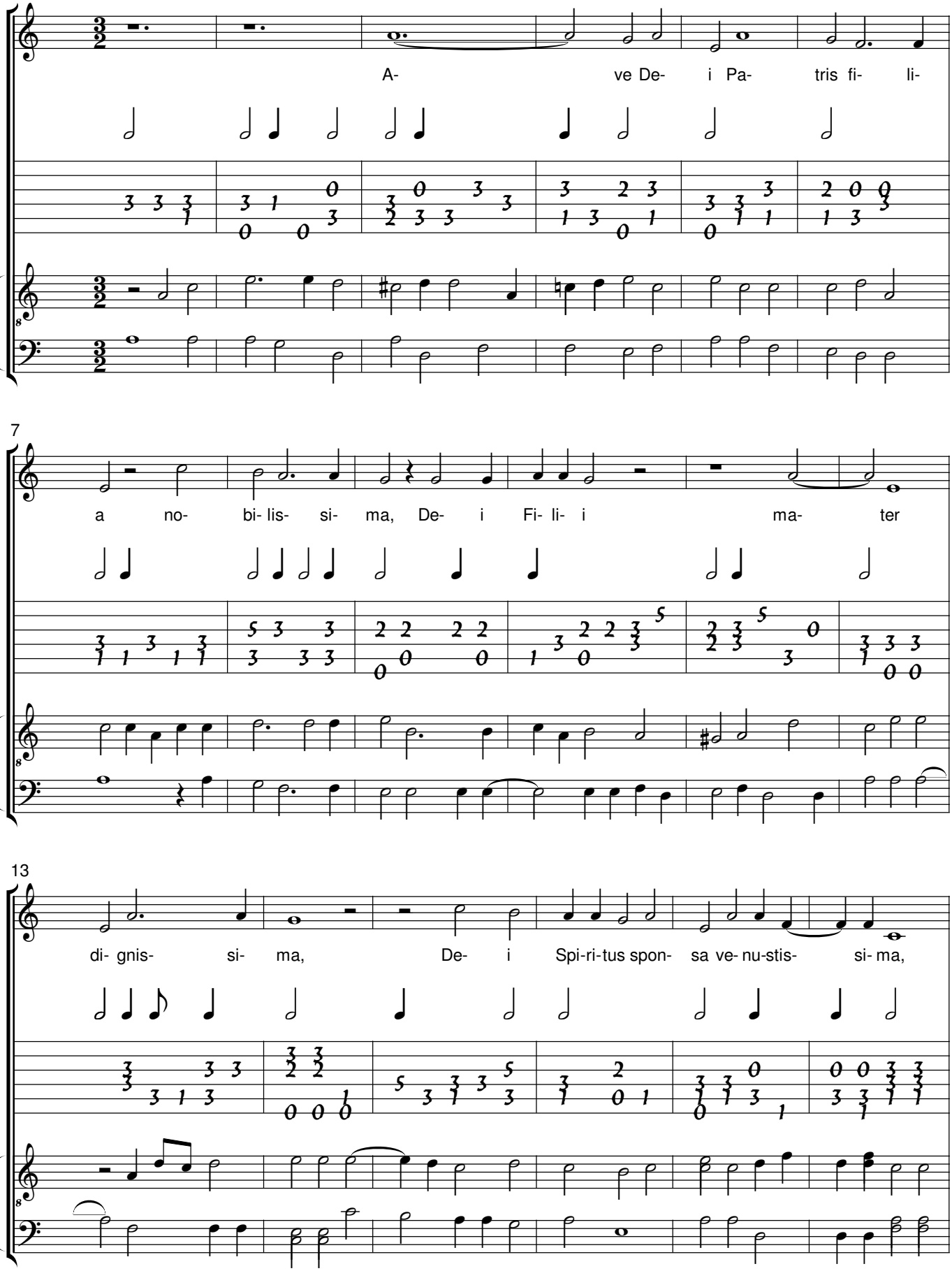
British Library Add. 29246 fol. 1v, Concordances and Clefs: EECM xx p. 1 (ii vv).
G2+C4 [great compass]

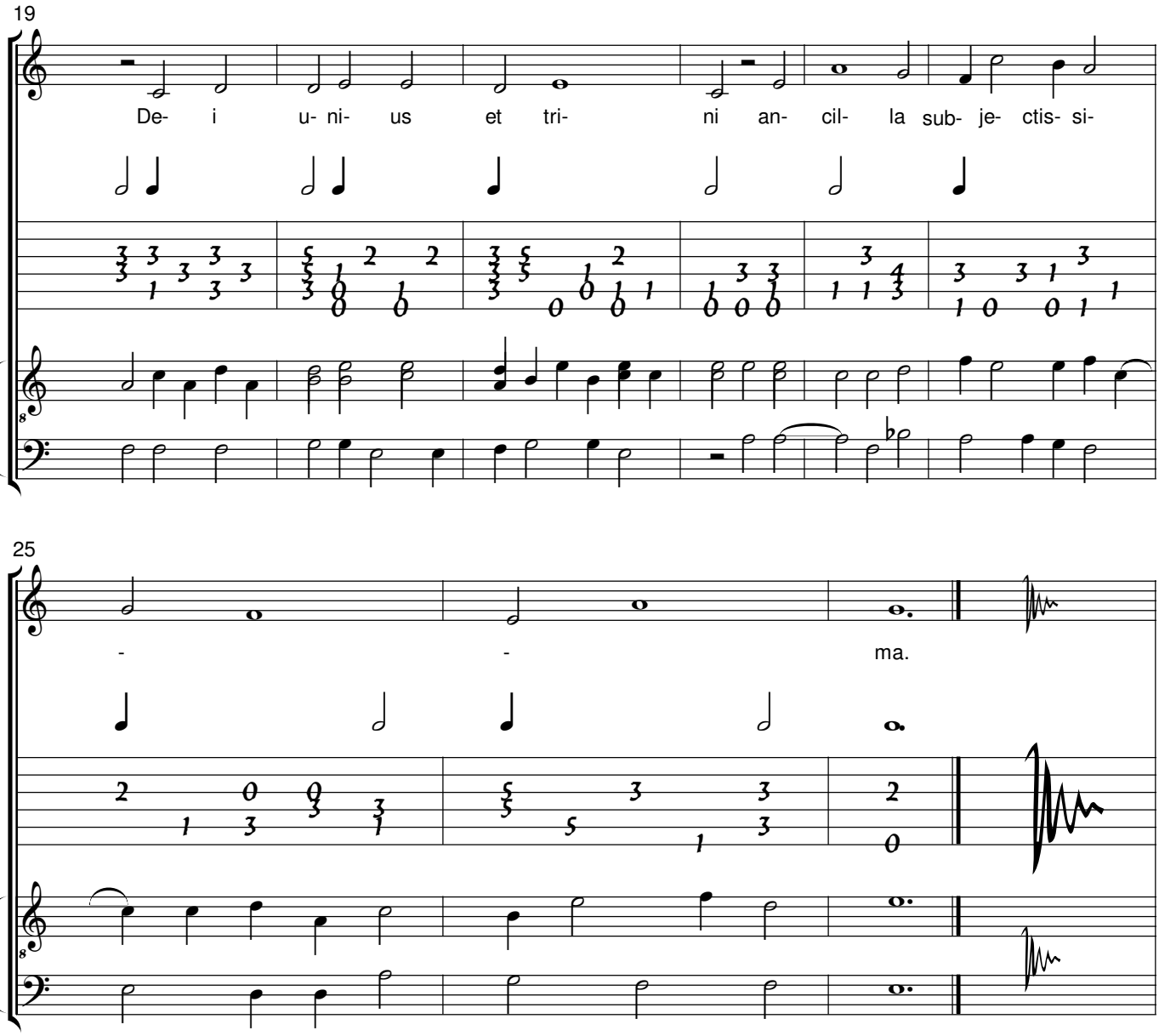
**Comments:**

a) The rhythm from the intabulation does not work so the one from the vocal setting was adopted.

5. Ave dei patris filia [E lute]

Robert Fayrfax
29246 fol. 1v




19
De- i u- ni- us et tri- ni an- cil- la sub- je- ctis- si-
25
- - ma.

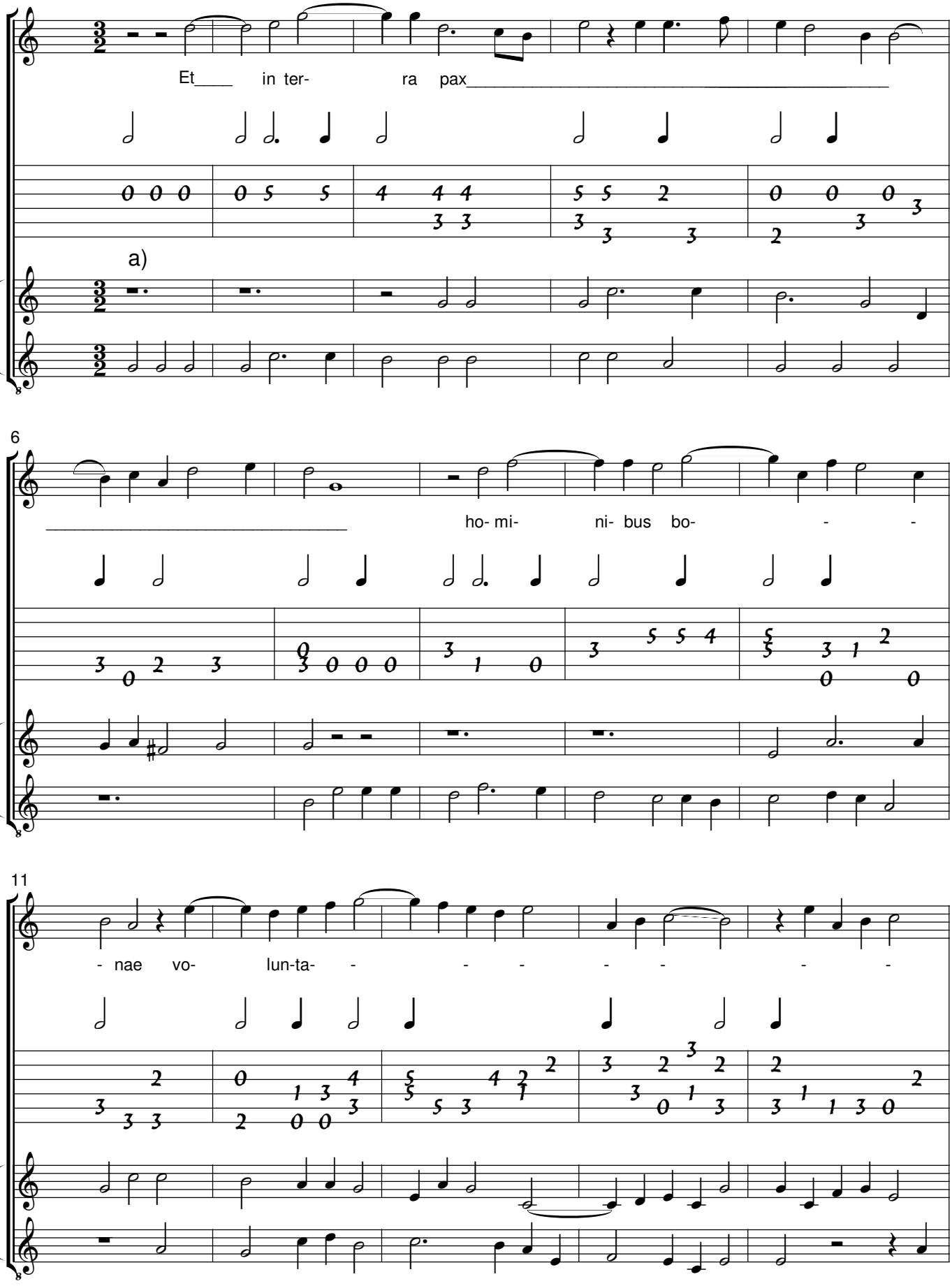
## 5. Ave dei patris [E-lute]

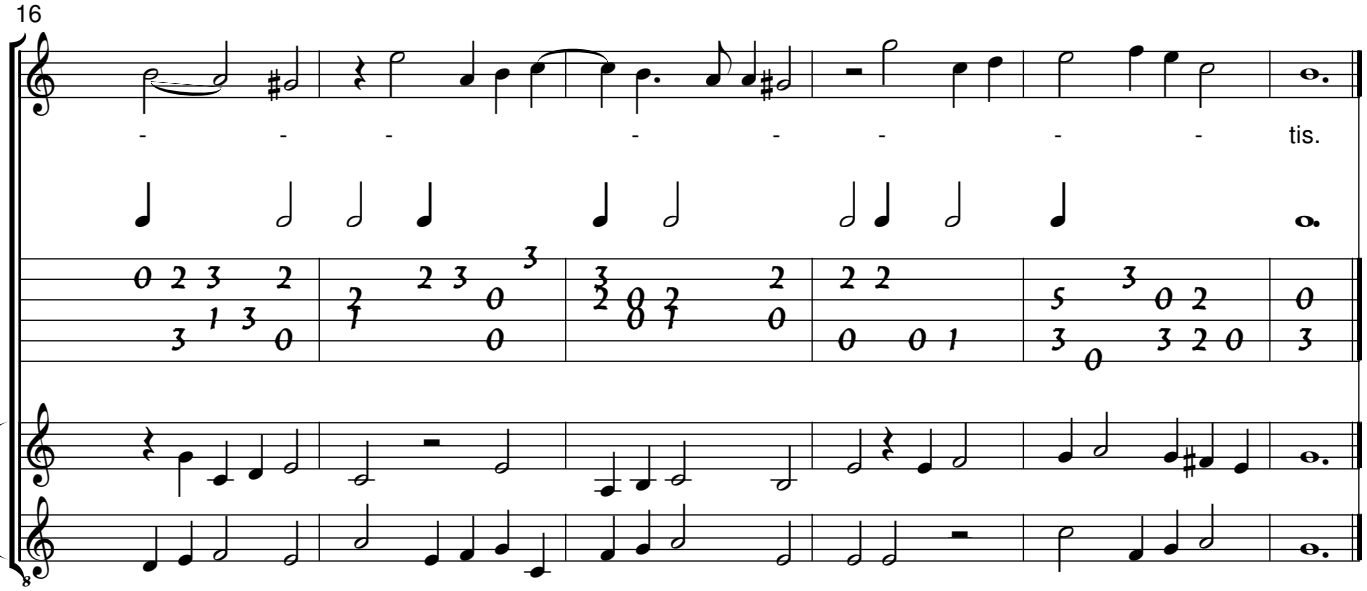
Robert Fayrfax

British Library Add. 29246 fol. 1v, Concordances and Clefs: CMM lxxxxvi/1 No. 1 (iii vv). C4+C5 [lowest clefs with F5]. See 1 (2) [bass tacet but F5-0, down a 4th in the next section], 2035 (21v) [sop:G2-1-d'; alto:C3-1-d; bass:C4-1-d; up a 4th from ed.]

### Comments:

a) The lute part sometimes doubles the vocal part as it occurs in measures 10 and 11.


Et___ in ter- ra pax_____
a)
6
_____ ho- mi- ni- bus bo- - -
11
- nae vo- lun-ta- - - - - - -


16
tis.

## 7. Gloria (Corona Spinea) [A lute]

John Taverner

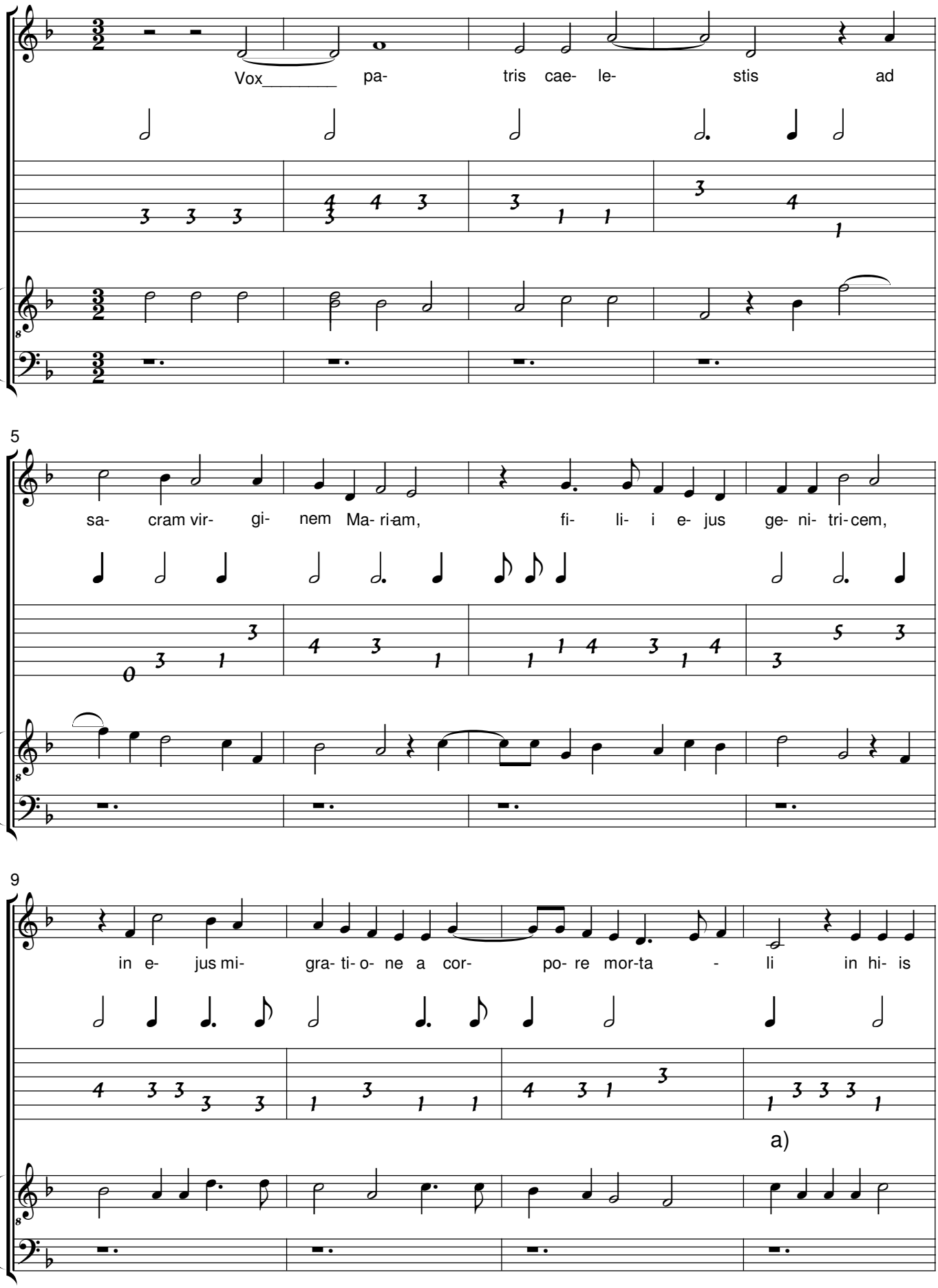
British Library Add. 29246 fol. 2, Concordances and Clefs: EECM xx p. 75 (iii vv). C2+C4 [great compass] 344 (97v), [iii], (101v) [iv], (103v) [vii], 2035 (14) [sop:G2-0-d; alto:C2-0-g; bass:C4-0-G; same as ed.]

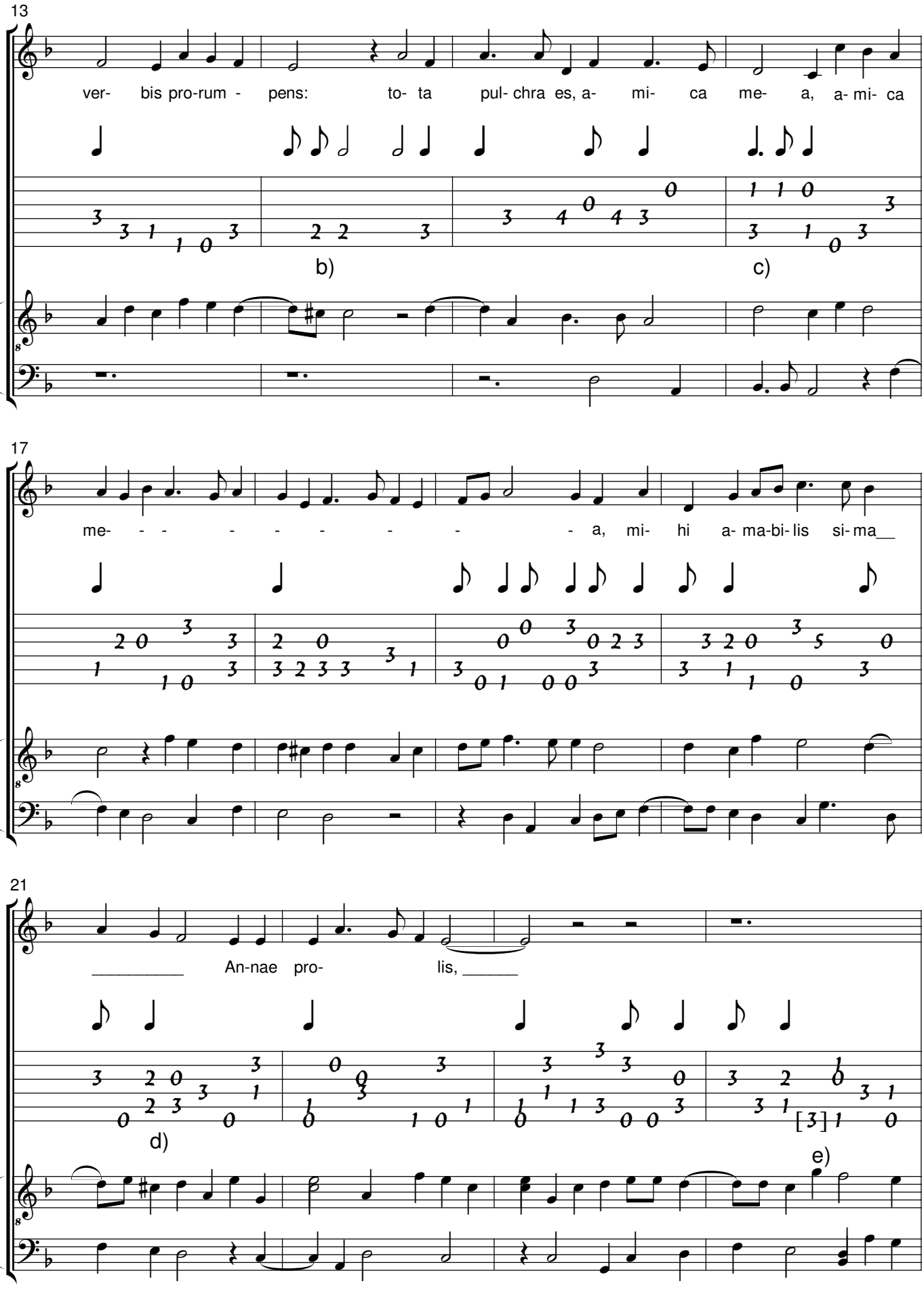
### Comments:

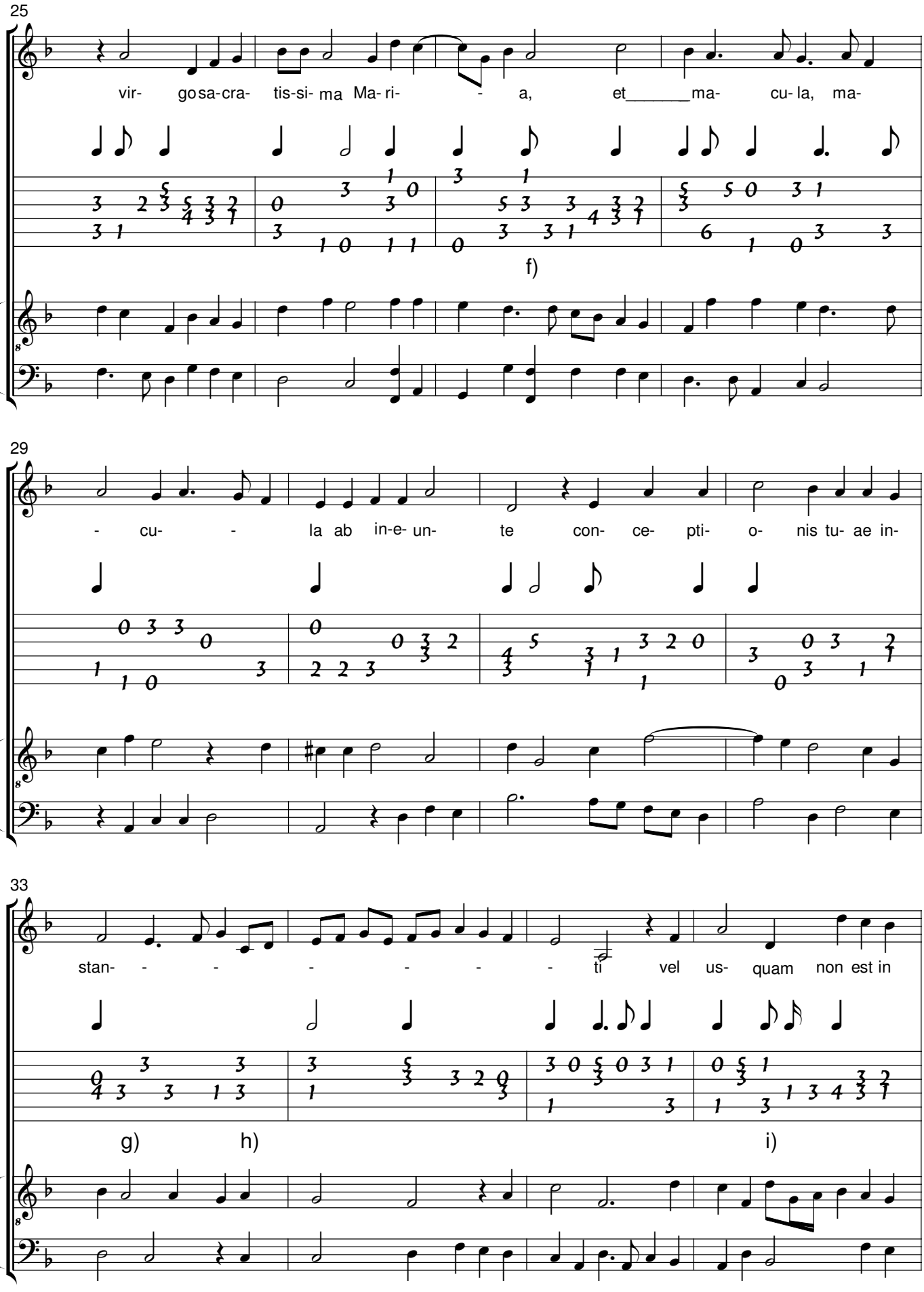
a) An extra minim had to be added at the beginning, probably a scribal omission.

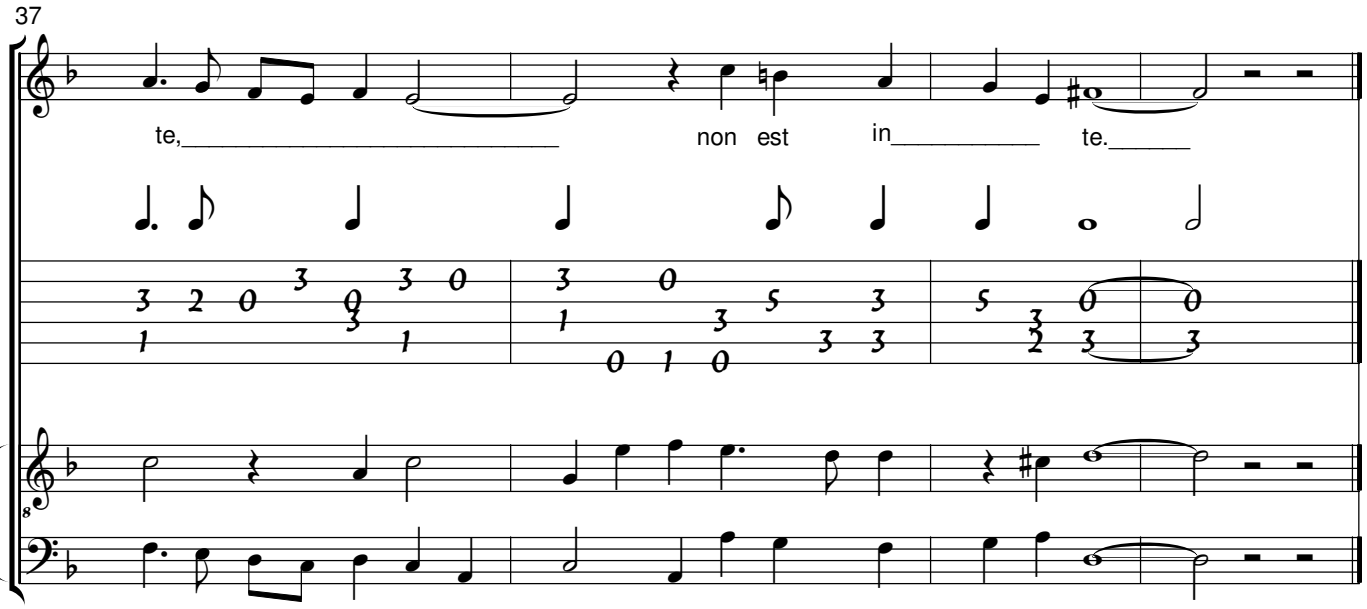
8. Vox patris caelestis [E lute]

William Mundy
29246 fol. 2v




13
ver- bis pro-rum - pens: to- ta pul- chra es, a- mi- ca me- a, a- mi- ca
b)
c)
17
me- - - - - - - - - - a, mi- hi a- ma-bi- lis si- ma__
21
_____ An-nae pro- lis, _____
d)
e)


25
vir- go sa-cra- tis-si- ma Ma- ri- - a, et_____ma- cu- la, ma-
f)
29
- cu- - la ab in-e- un- te con- ce- pti- o- nis tu- ae in-
33
stan- - - - - - - - ti vel us- quam non est in
g)
h)
i)


37
te,
non est in
te.

## 8. Vox patris caelestis [E lute]

William Mundy

British Library Add. 29246 fol. 2v, Concordances and Clefs: EECM ii p.23 (iii vv). C2+C3+F4. 2035 (28v) [sop:G1-0-a, alto:C1-0-a; bass:C4-0-A; up a 5th from ed.; B lute]

**Comments:**

a) The lute part includes the c from the vocal line

b) The vocal ornamentation is simplified in the lute part.

c) The lute part plays the d from the vocal line

d) The c# from the intabulation is not used in the vocal setting

e) The g in the intabulation was probably missed by the scribe.

f) There is an extra f in the bass line of the intabulation

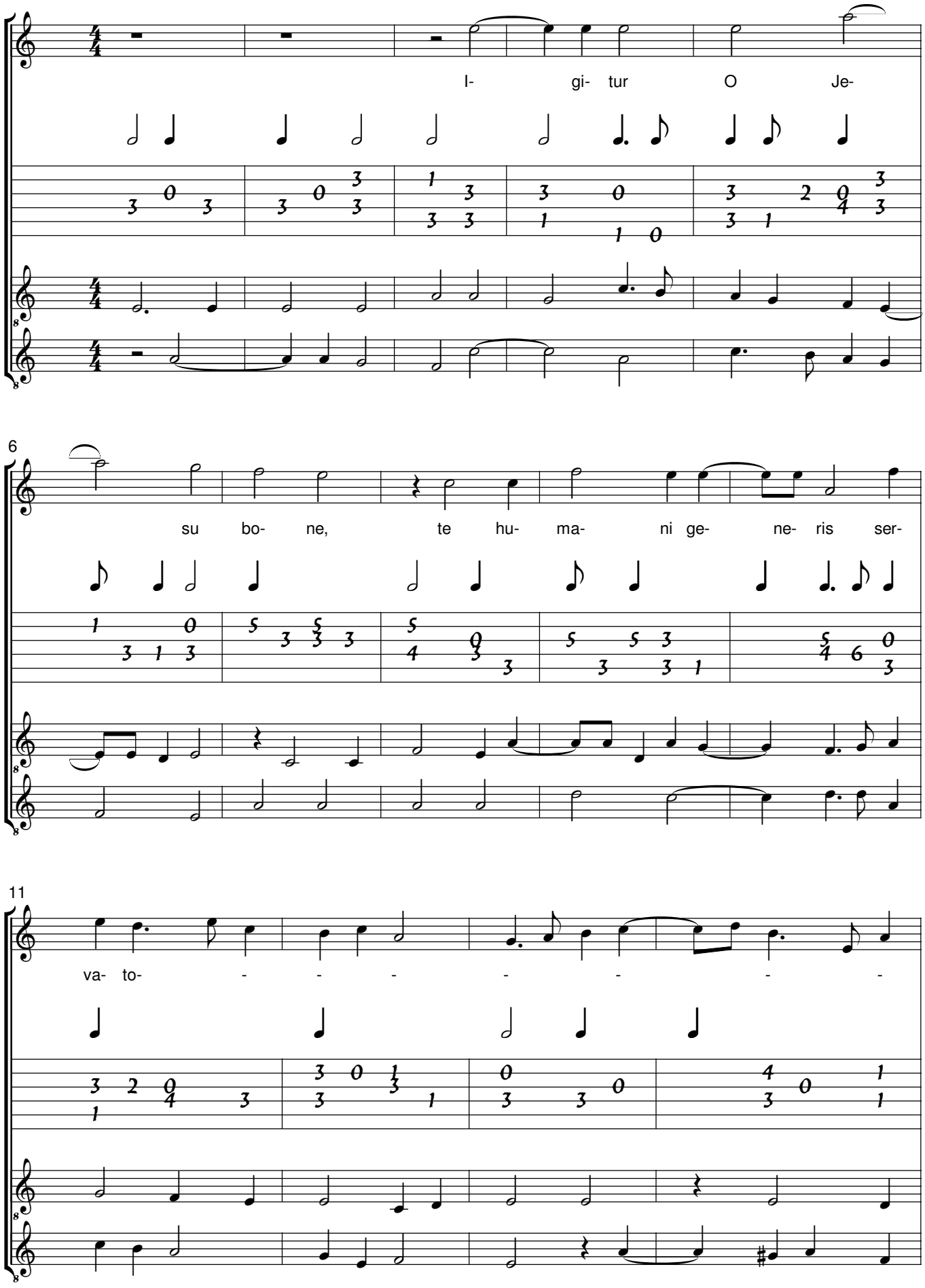
g) The rhythm in the intabulation differs from the vocal setting

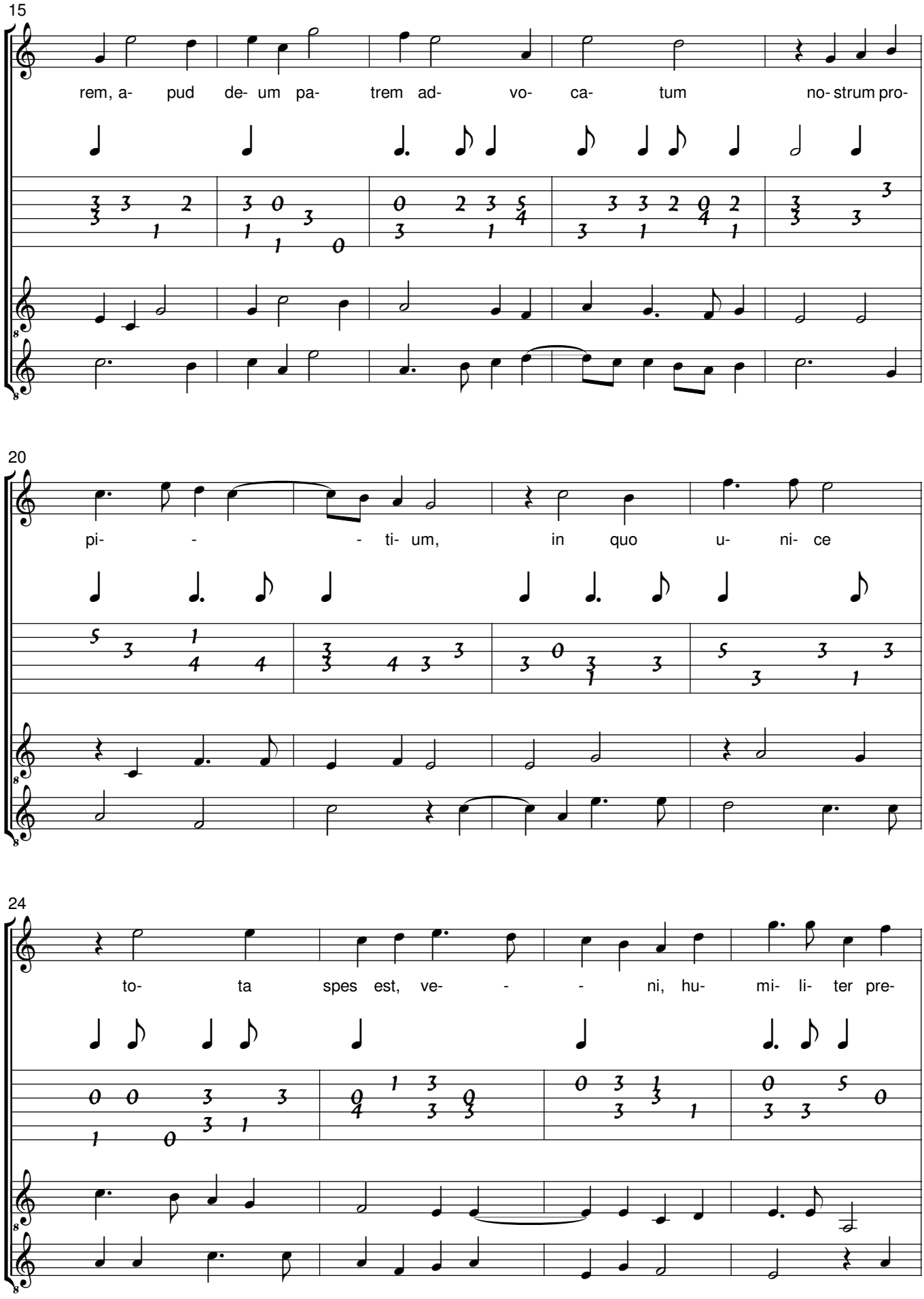
h) The C in the bass of the intabulation is an A in the vocal setting

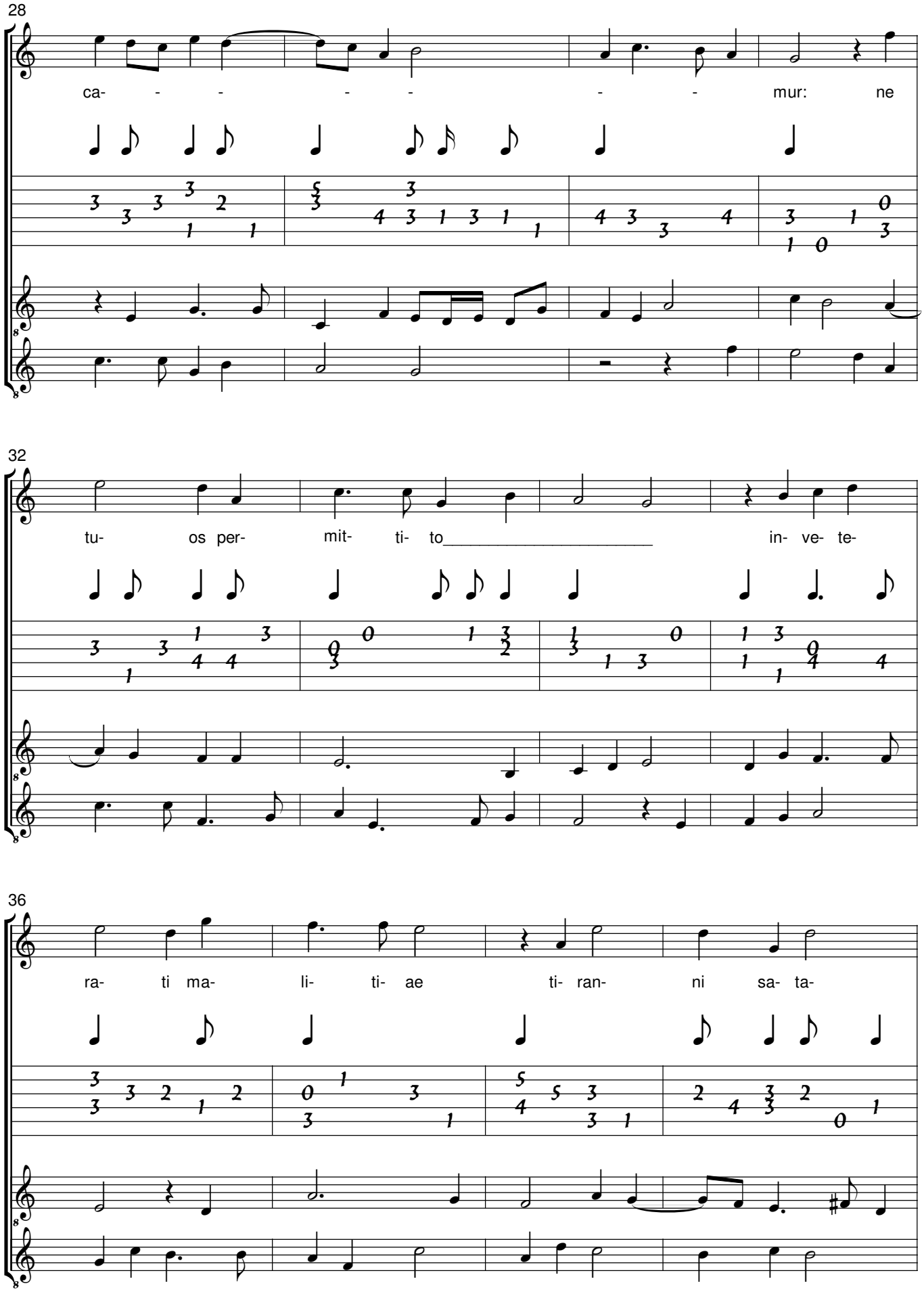
i) This ornament in the intabulation is not in the vocal setting

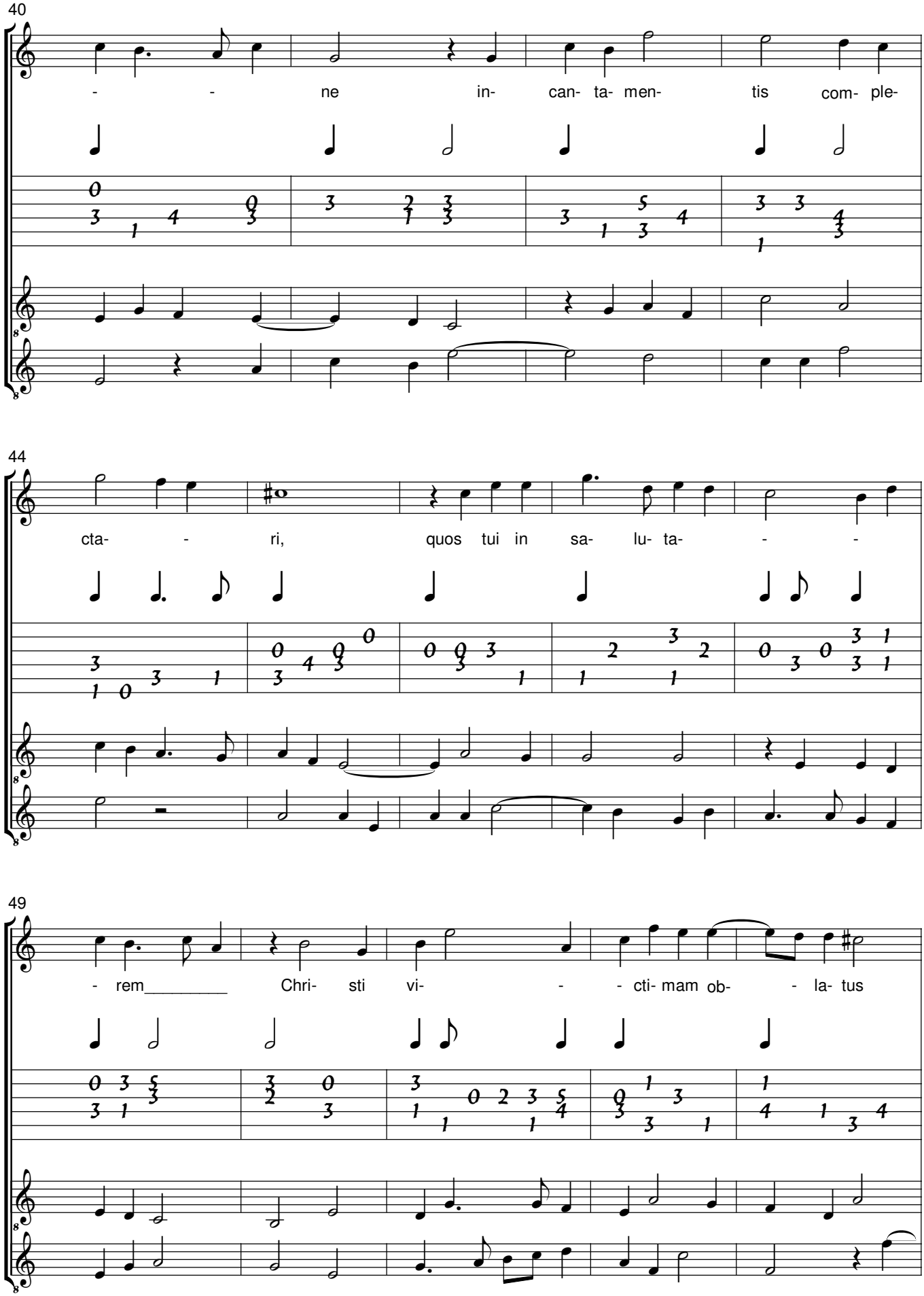
9. Igitur o Jesu [B lute]

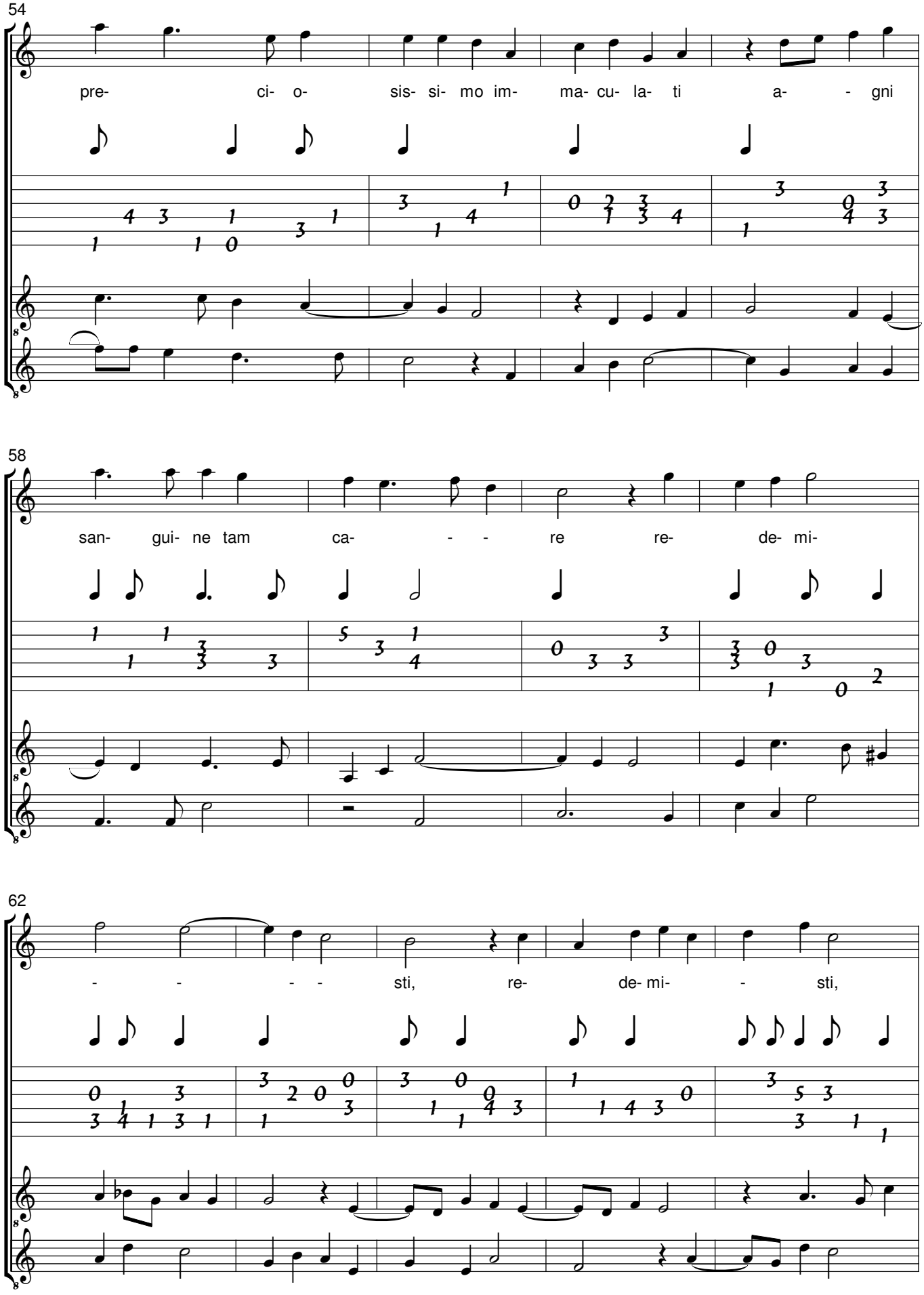
John Sheppard
29246 fol. 2v

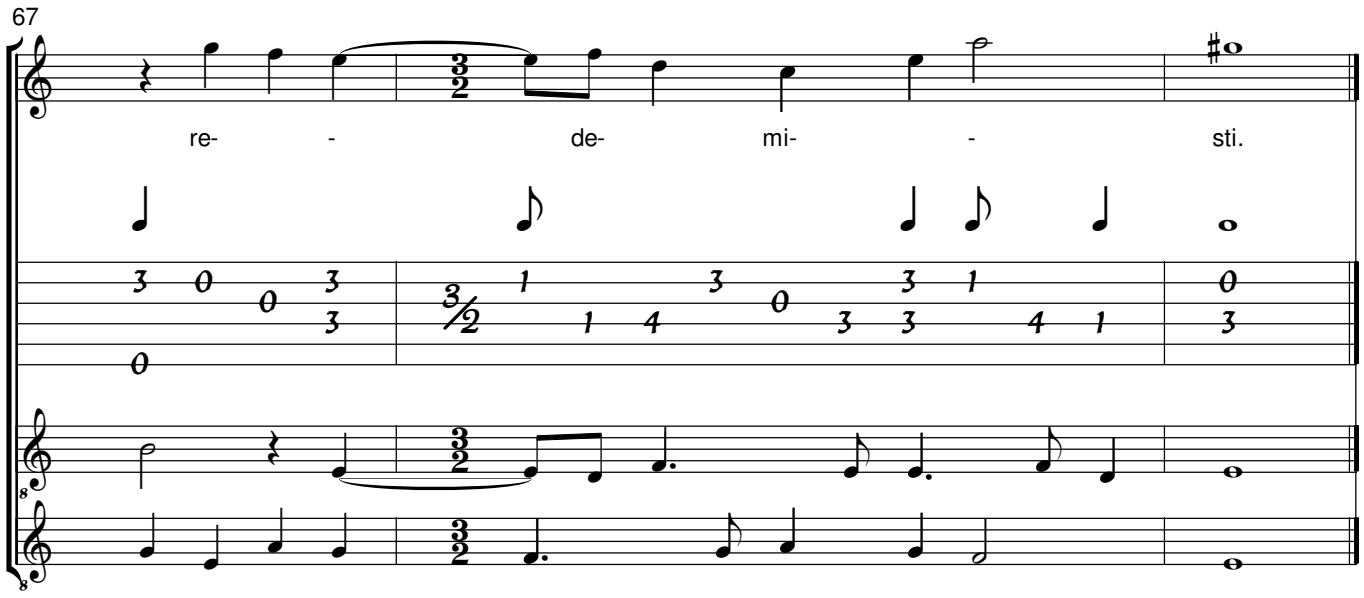



15
rem, a- pud de- um pa- trem ad- vo- ca- tum no- strum pro-
20
pi- - - ti- um, in quo u- ni- ce
24
to- ta spes est, ve- - - ni, hu- mi- li- ter pre-


28
ca- - - - - - mur: ne
32
tu- os per- mit- ti- to in- ve- te-
36
ra- ti ma- li- ti- ae ti- ran- ni sa- ta-


40
- - ne in- can- ta- men- tis com- ple-
44
cta- - ri, quos tui in sa- lu- ta- - -
49
- rem_____ Chri- sti vi- - - cti- mam ob- - la- tus


54
pre- ci- o- sis- si- mo im- ma- cu- la- ti a- - gni
58
san- gui- ne tam ca- - - re re- de- mi-
62
- - - - sti, re- de- mi- - sti,


67
re- - de- mi- - sti.

## 9. Igitur O Jesu [B-lute]

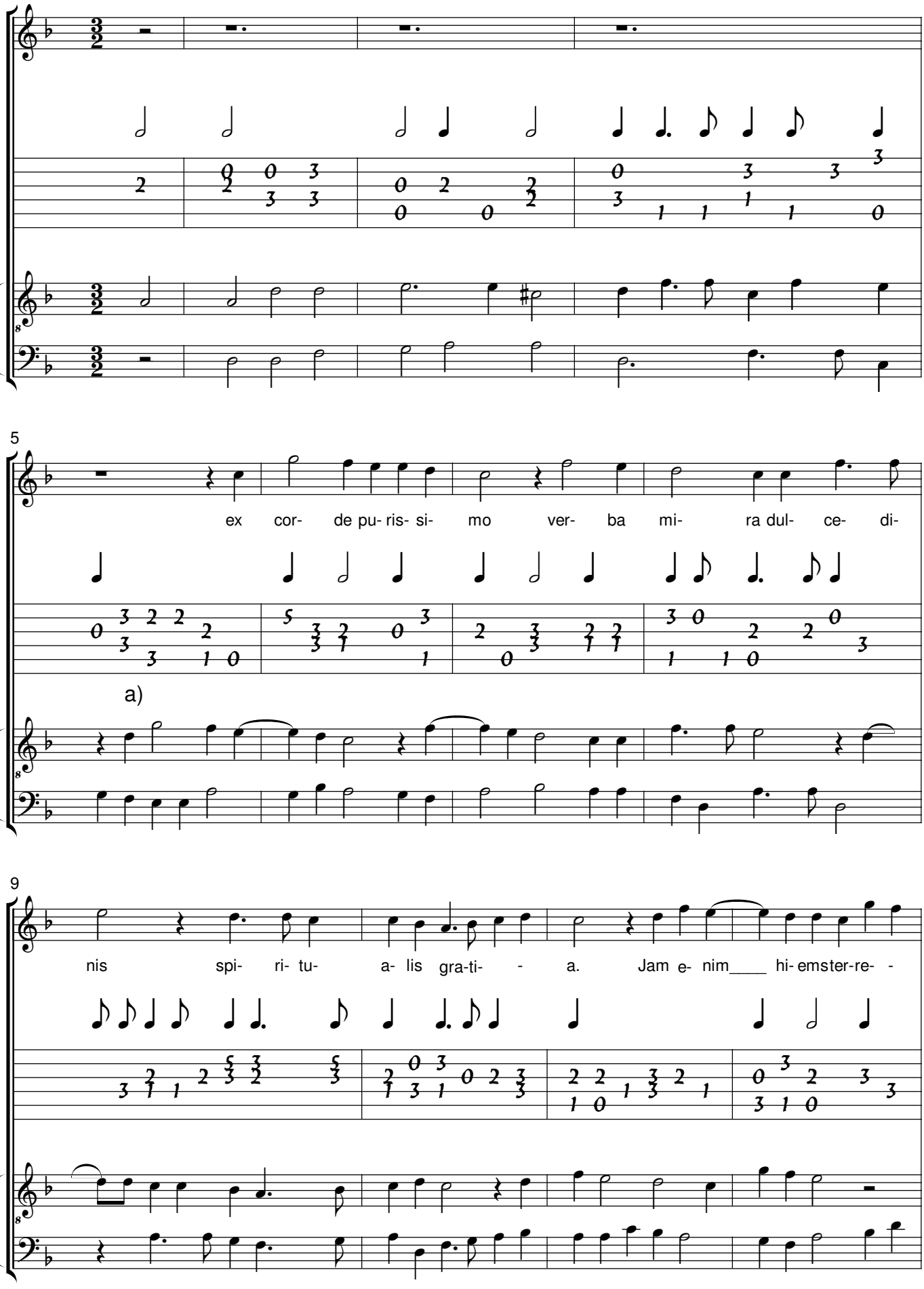
William Mundy

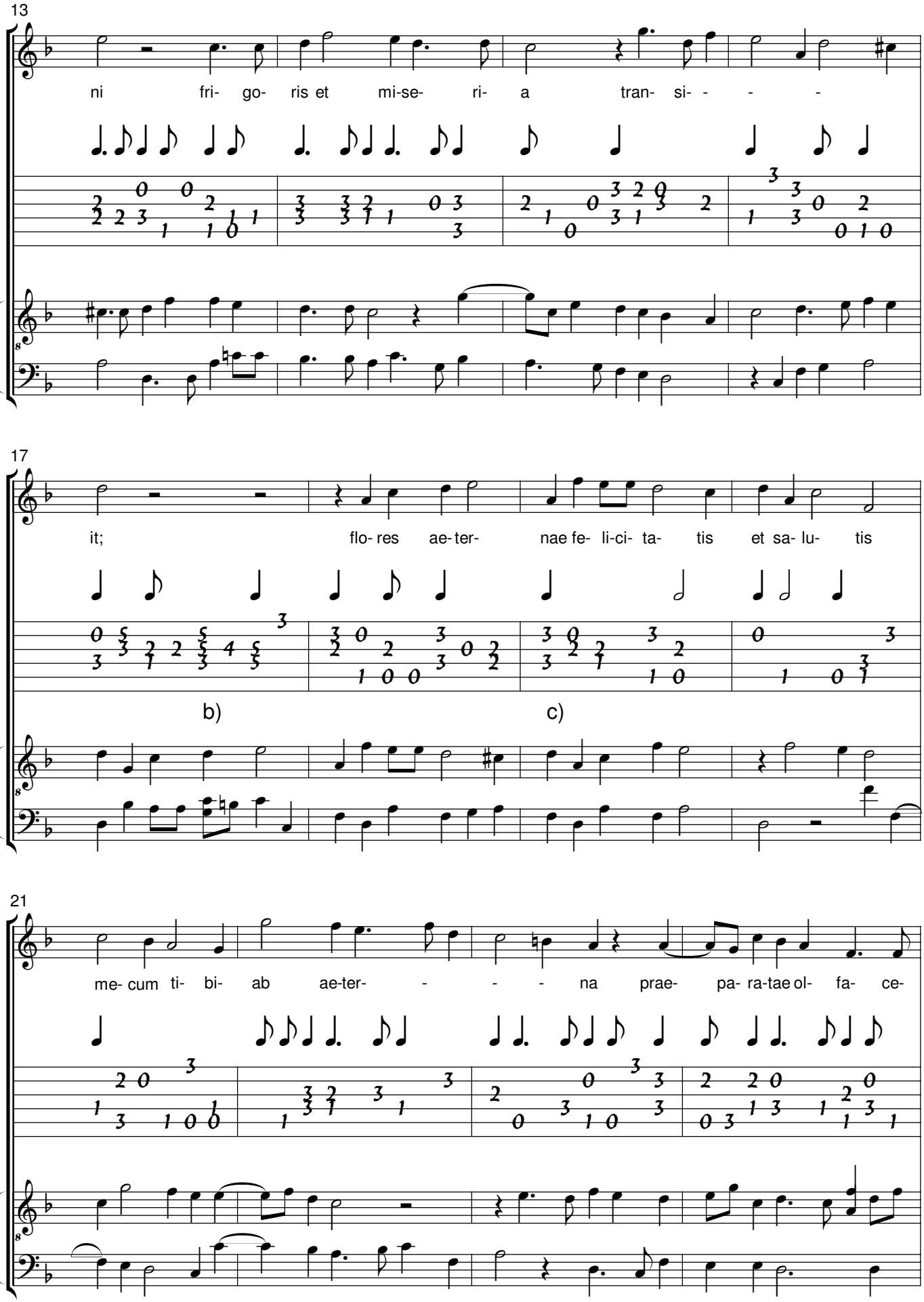
British Library Add. 29246 fol. 2v, Concordances and Clefs: E-a'. 3vv, Lbl Add.4900. 2035 (31v) [sop:G1-0-e; alto:C2-0-e; bass:C4-0-A] (votive ant). Note that the intab. goes down only to the open 5th course (E).

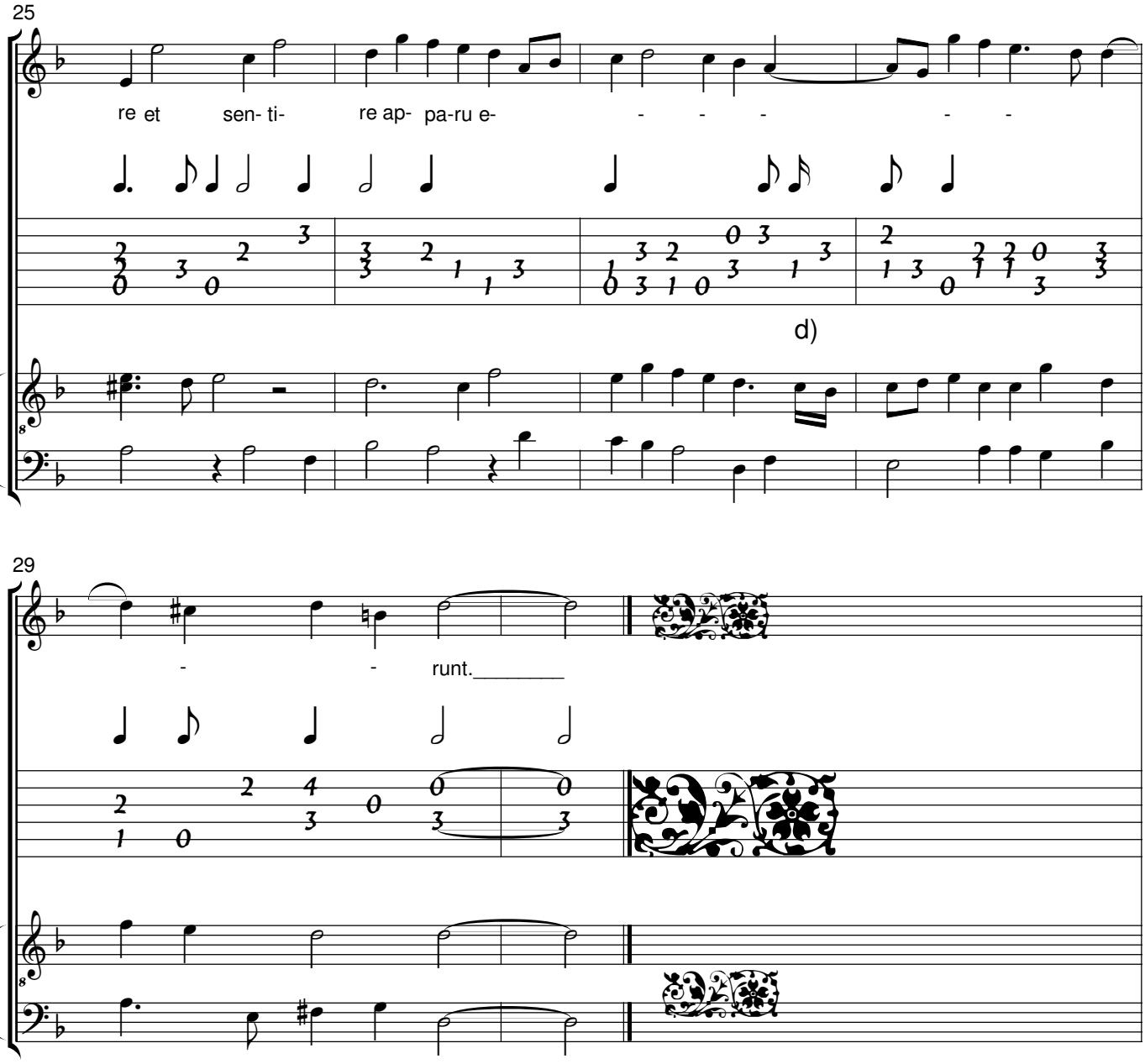
**Comments:**

10. Favus distillans (Vox patris) [A lute]

William Mundy
29246 fol. 3v




13
ni fri- go- ris et mi-se- ri- a tran- si- - - -
17
it; flo- res ae- ter- nae fe- li-ci- ta- tis et sa- lu- tis
b)
c)
21
me- cum ti- bi- ab ae-ter- - - - na prae- pa- ra-tae ol- fa- ce-


25
re et sen- ti- re ap- pa-ru e-
d)
29
runt.

## 10. Favus distillans (Vox patris) [ A lute]

William Mundy

British Library Add. 29246 fol. 3v, Concordances and Clefs: EECM ii p.23 (iii vv). 2035 (42v) [sop:G2-1-c; alto:C3-1-A; bass:F3-1-D; same as ed.]

### Comments:

a) The vocal original sports a c instead of the d of the intabulation. Both of them make good counterpoint so the d was left.

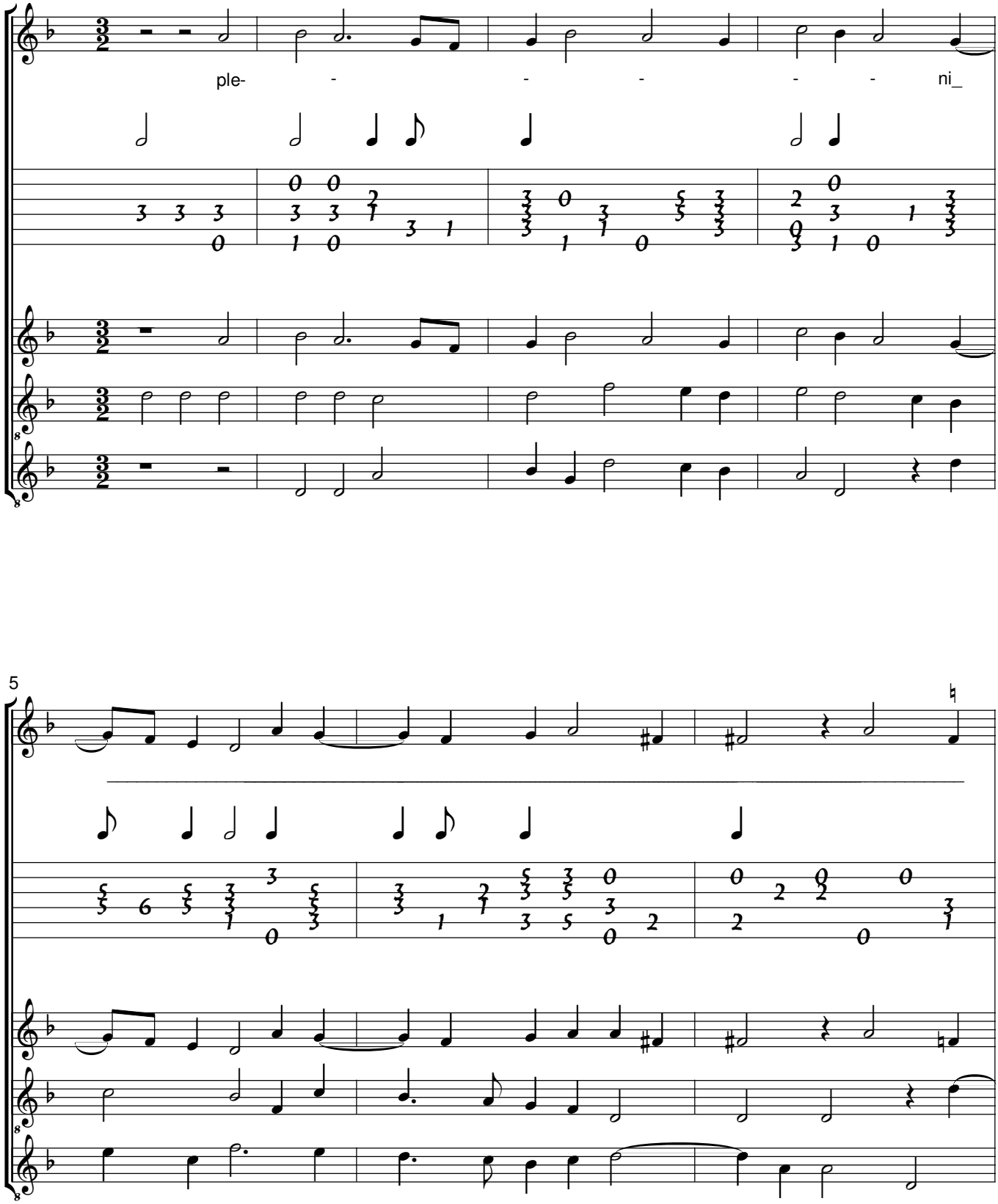
b) This cadential gesture is not in the vocal original

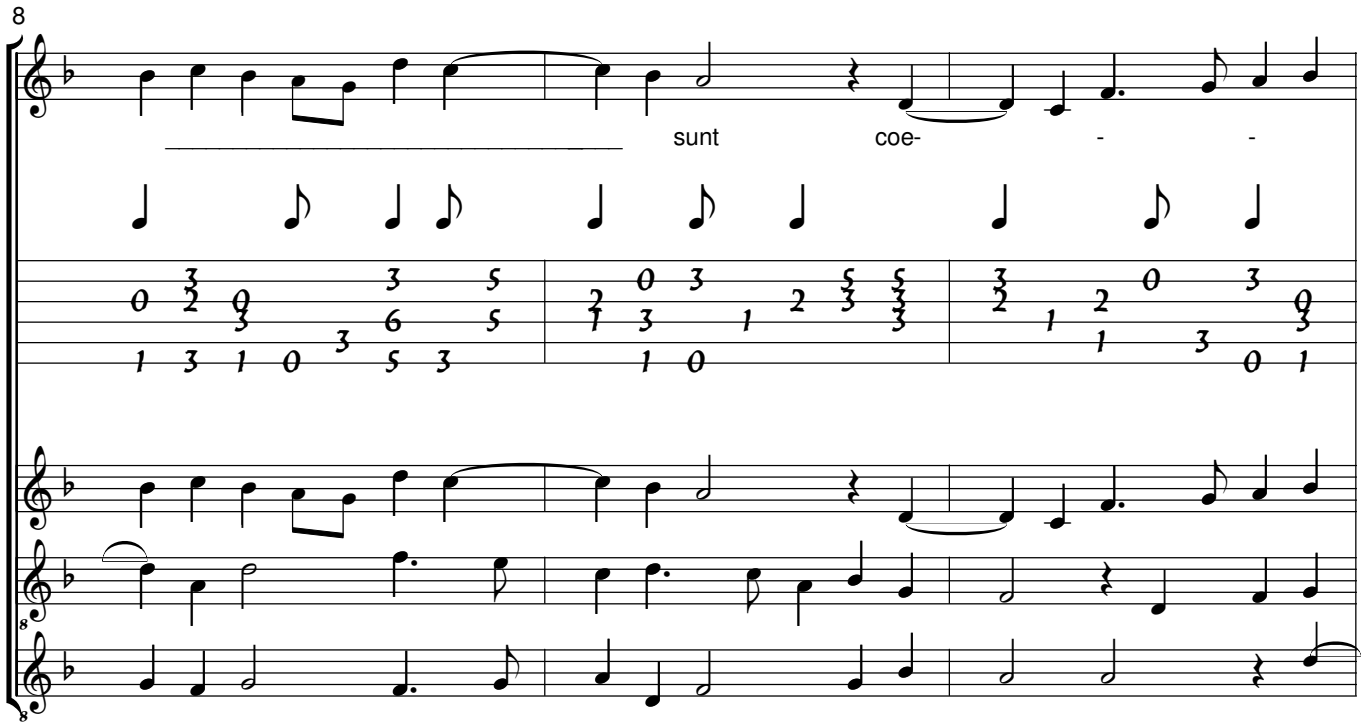
c) The rhythm in the intabulation differs from the vocal, but the counterpoint is not affected.

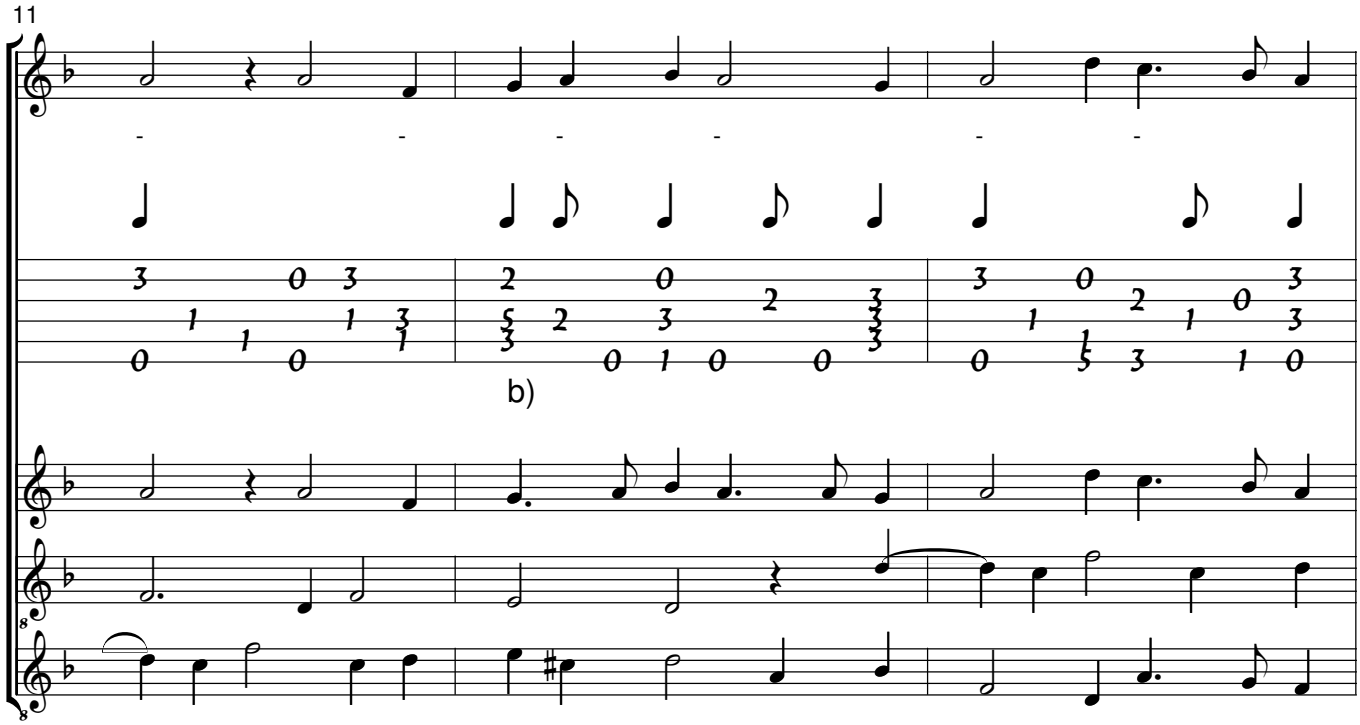
d) This ornament in the intabulation is not present in the vocal score.

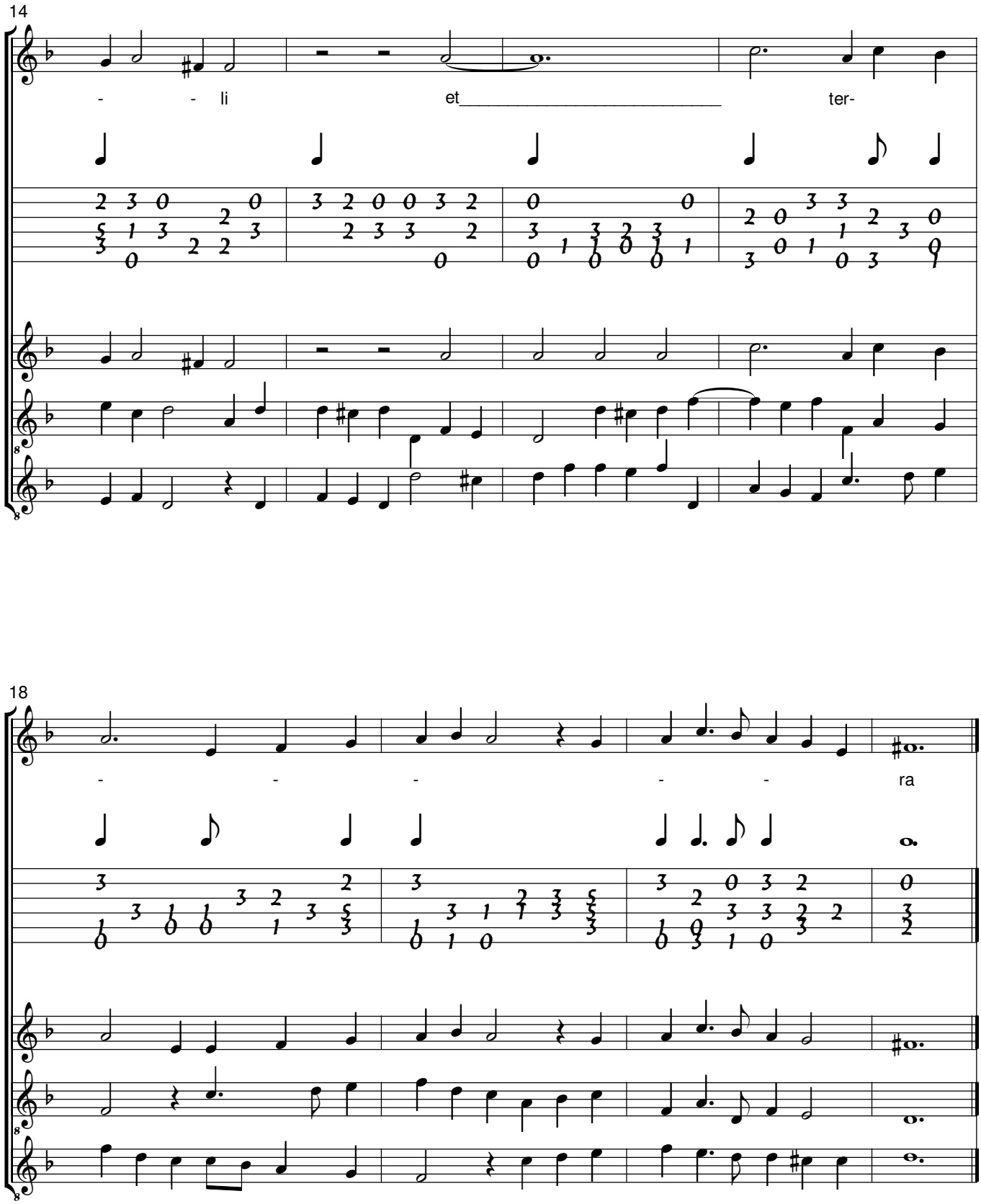
11. Pleni sunt coeli (Gloria tibi trinitas) [A lute]

Taverner
29246 fol. 3v




8
sunt
coe-
-
-


11
-
-
-
-
-
-
b)


14
- - li et ter-
18
- - - - ra

## 11. Pleni sunt coeli (Gloria tibi trinitas) [A lute]

Taverner

British Library Add. 29246 fol. 3v, Concordances and Clefs: Ed. EECM xx p. 1 (iv vv).
C4+C4 [great compass]

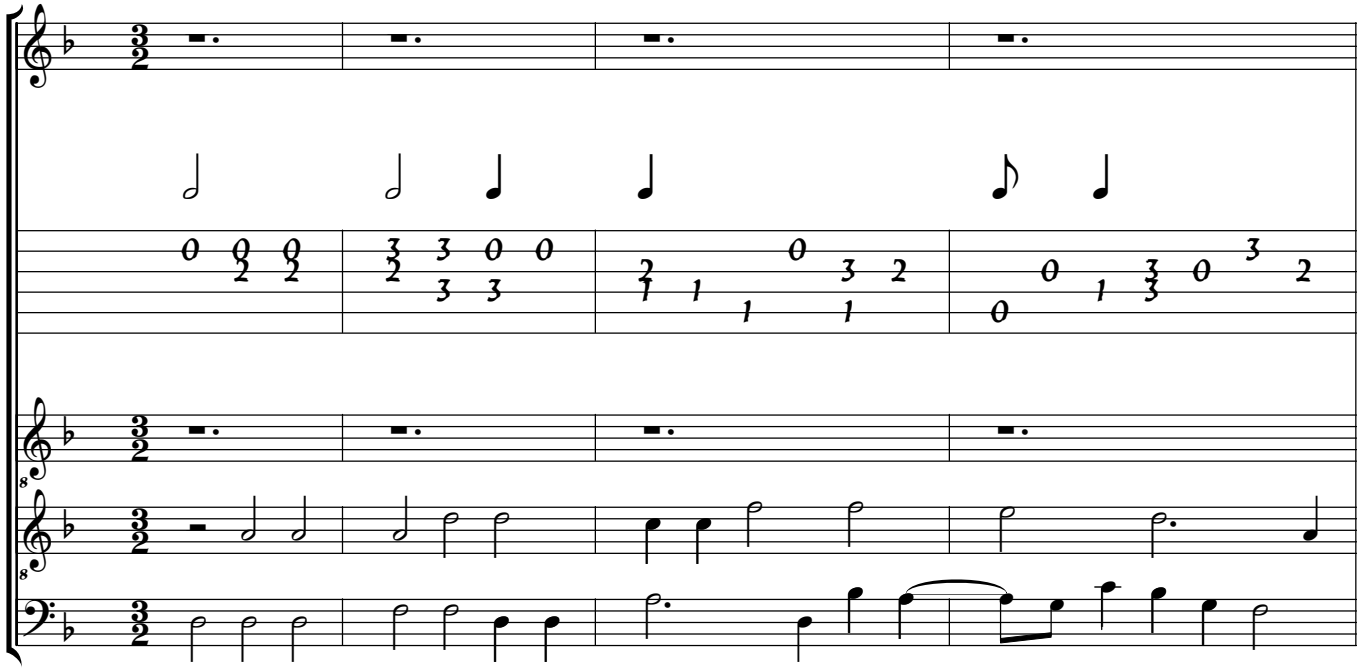
**Comments:**

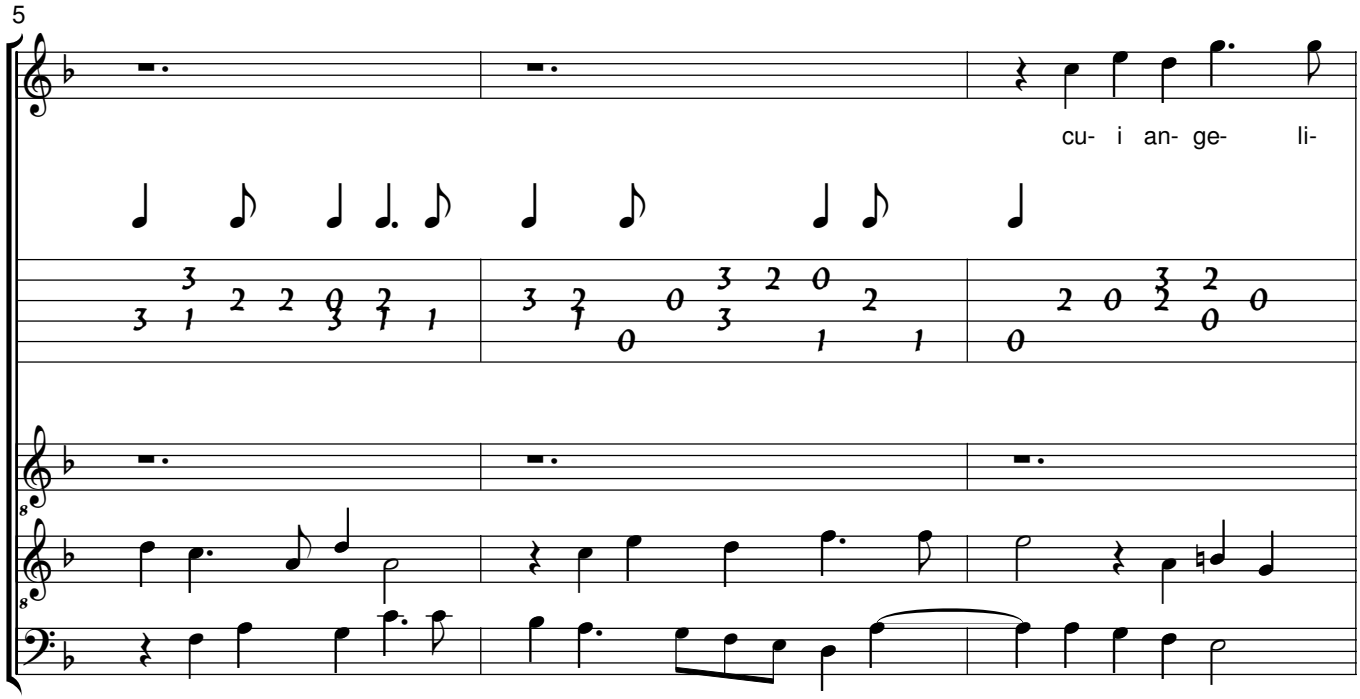
a) The entire singing part is included in the intabulation.

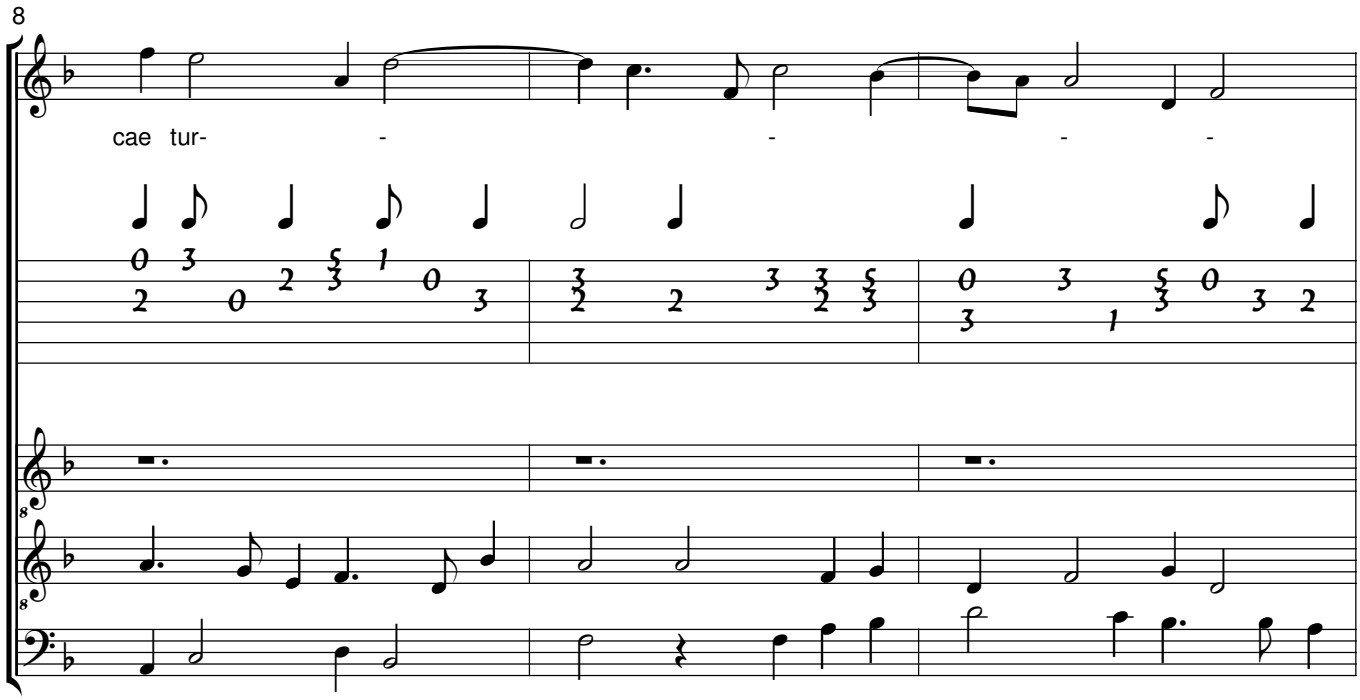
b) The rhythm from the top line is different in some instances to the intabulation.

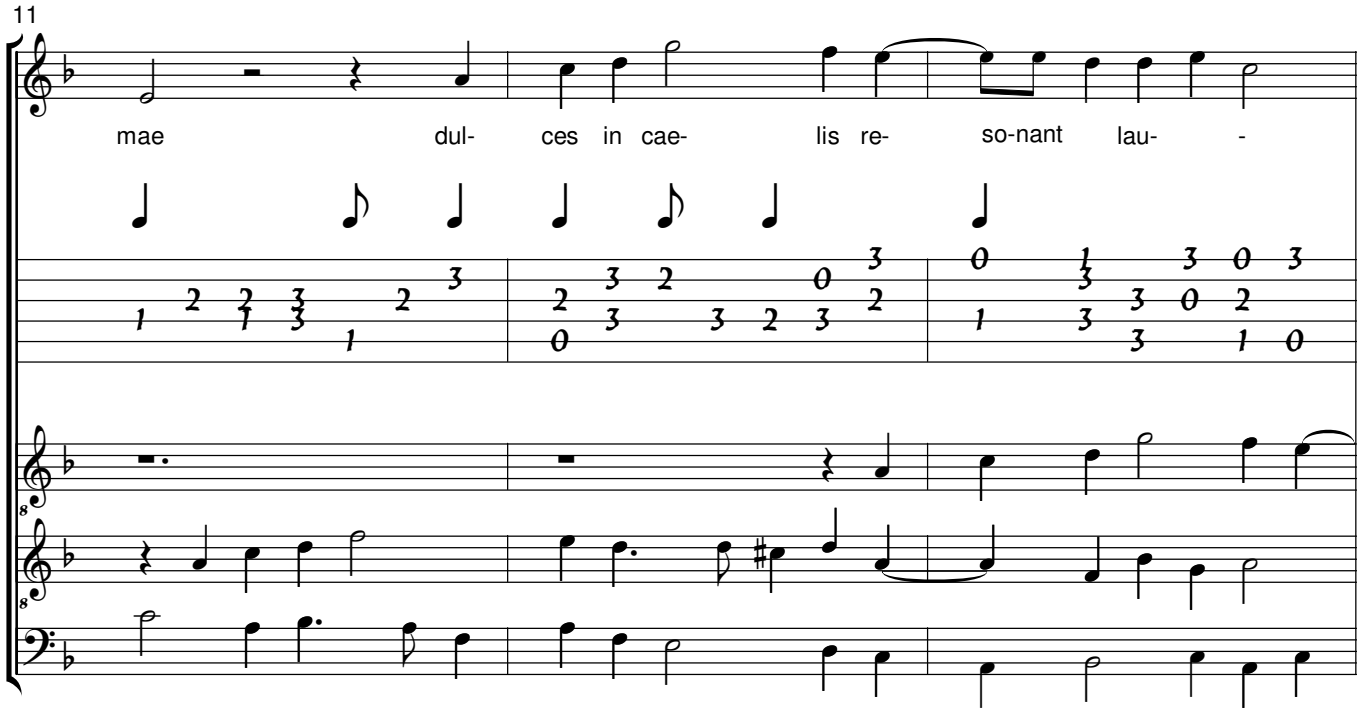
12. Gaude Virgo (Gaude gloriosa) [A lute]

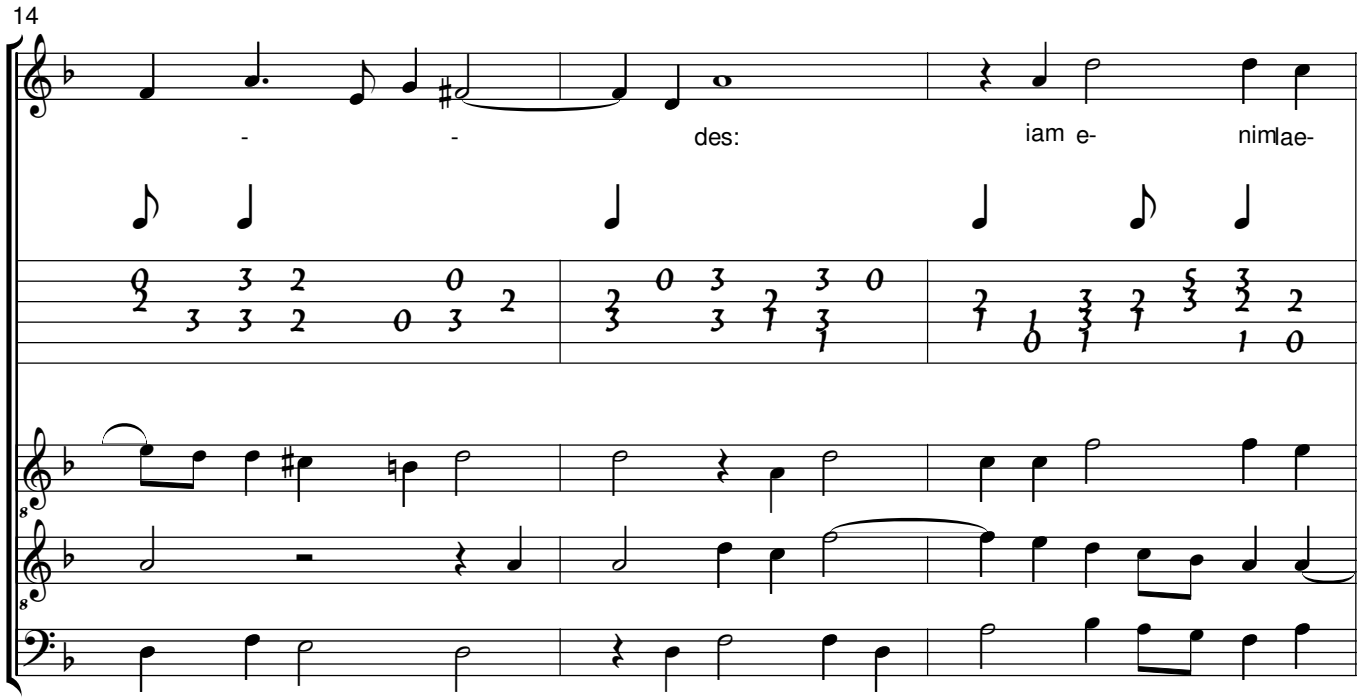
Thomas Tallis
29246 fol. 4

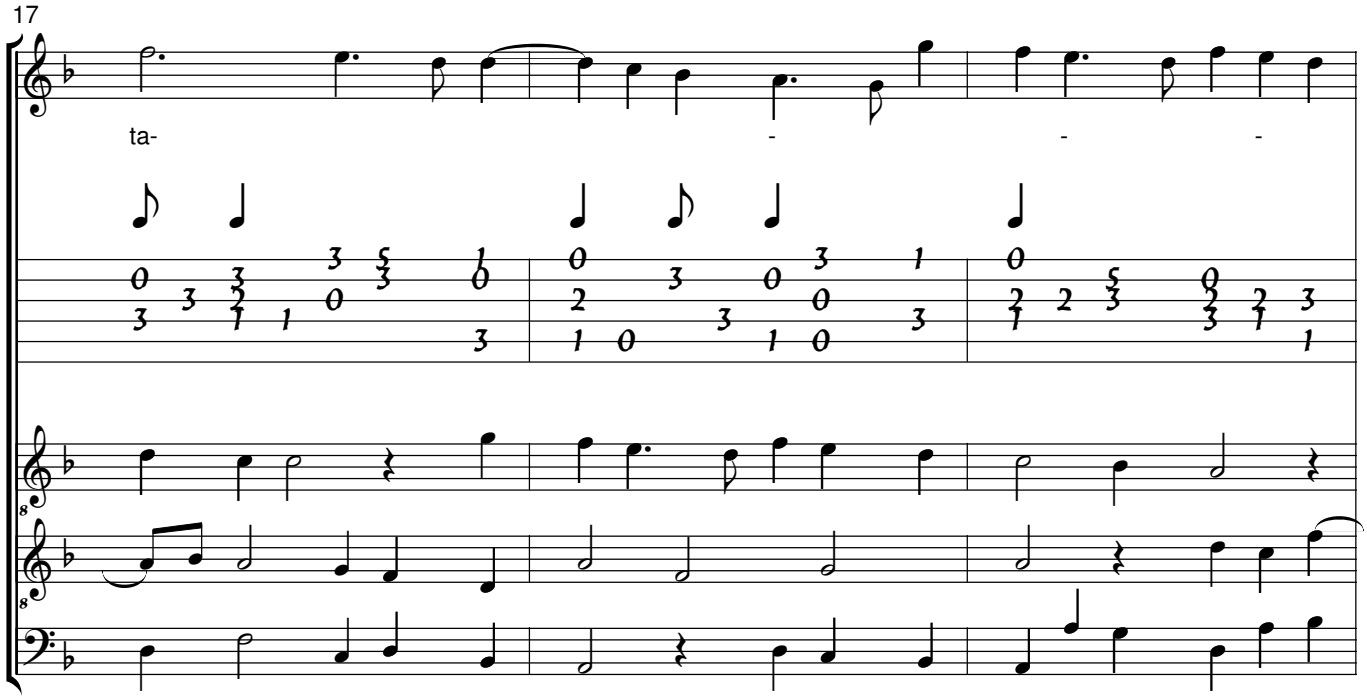


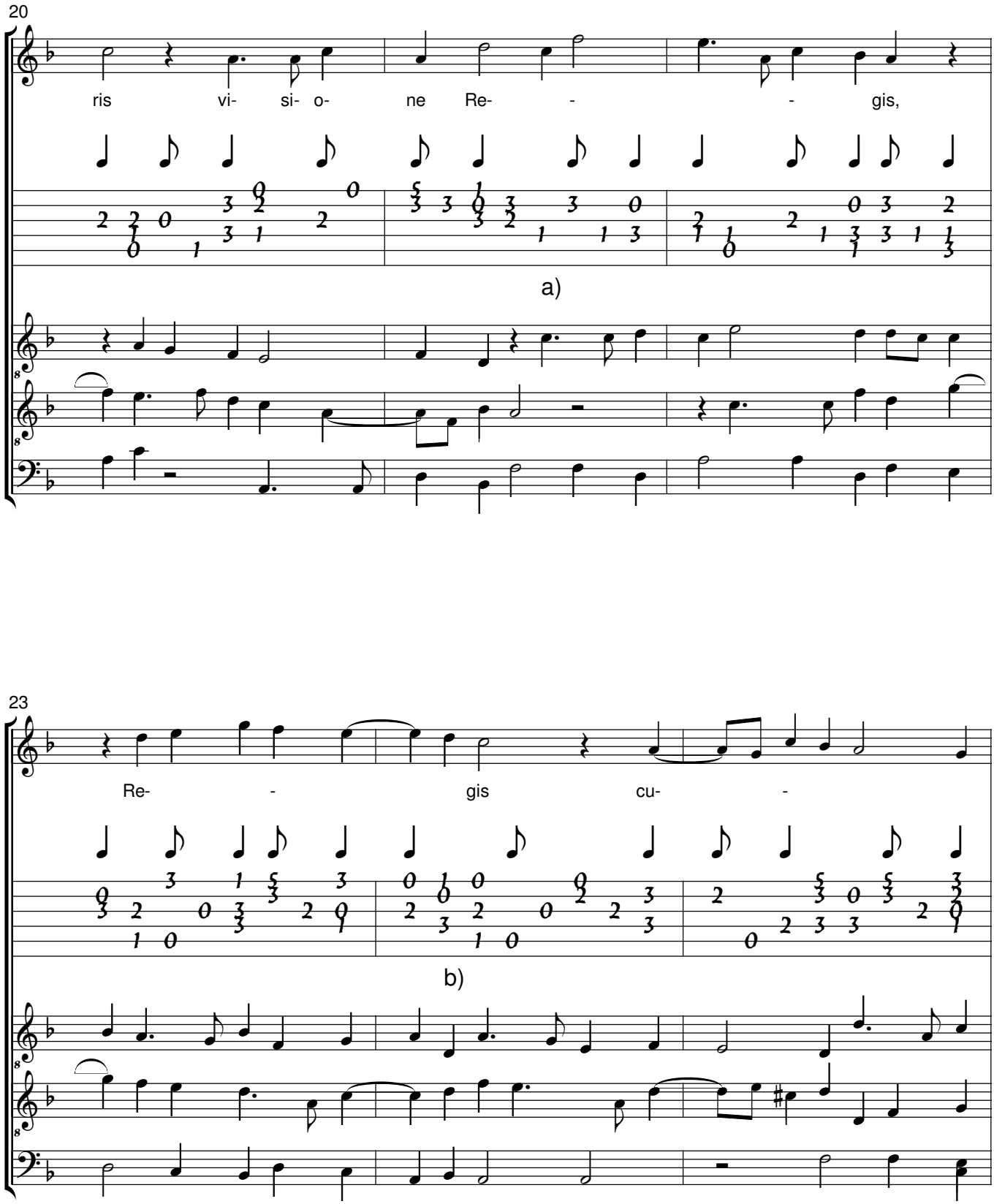


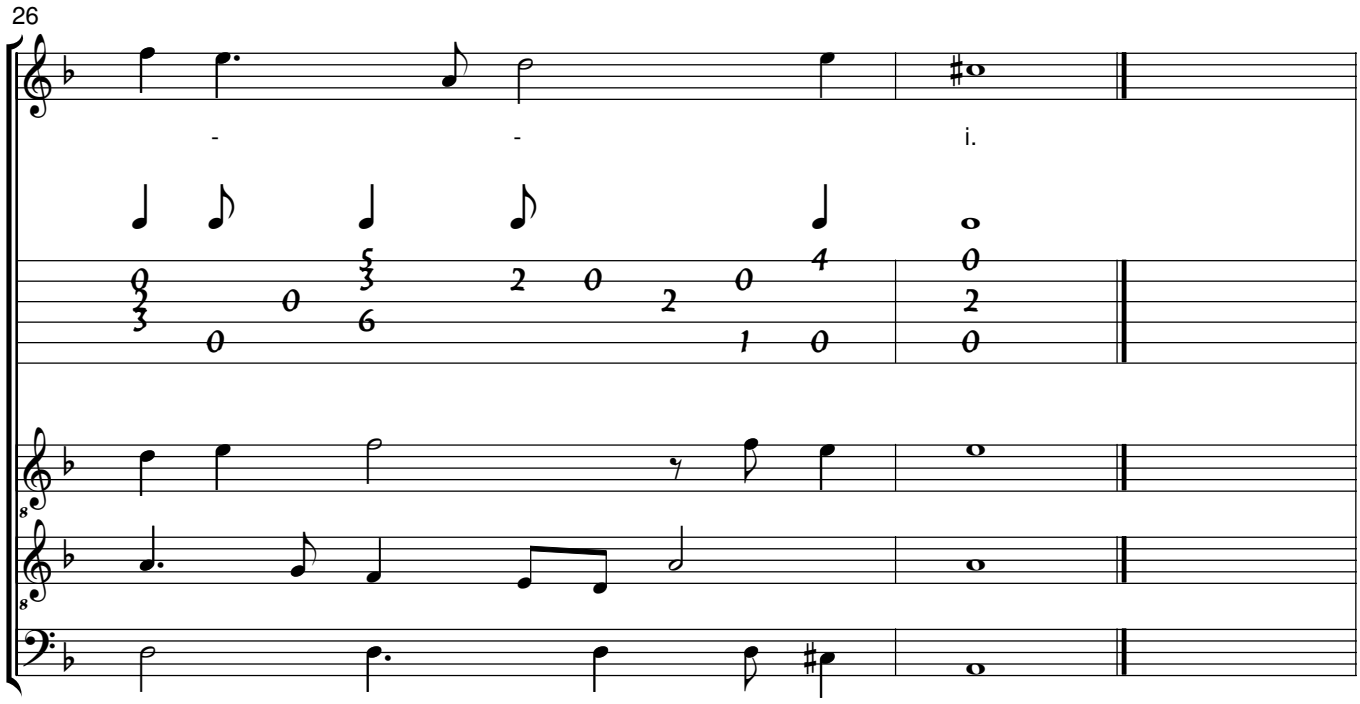

8
cae tur- - - -


11
mae dul- ces in cae- lis re- so-nant lau- -


14
- - des: iam e- nimlae-


17
ta- - - -


20
ris vi- si- o- ne Re- - - gis,
a)
23
Re- - gis cu- -
b)


26
- - i.

## 12. Gaude Virgo (Gaude Gloriosa) [A lute]

Thomas Tallis

British Library Add. 29246 fol. 4, Concordances and Clefs: TCM vi p. 123 (iv vv). The first part (no.52) is for E or B lute.

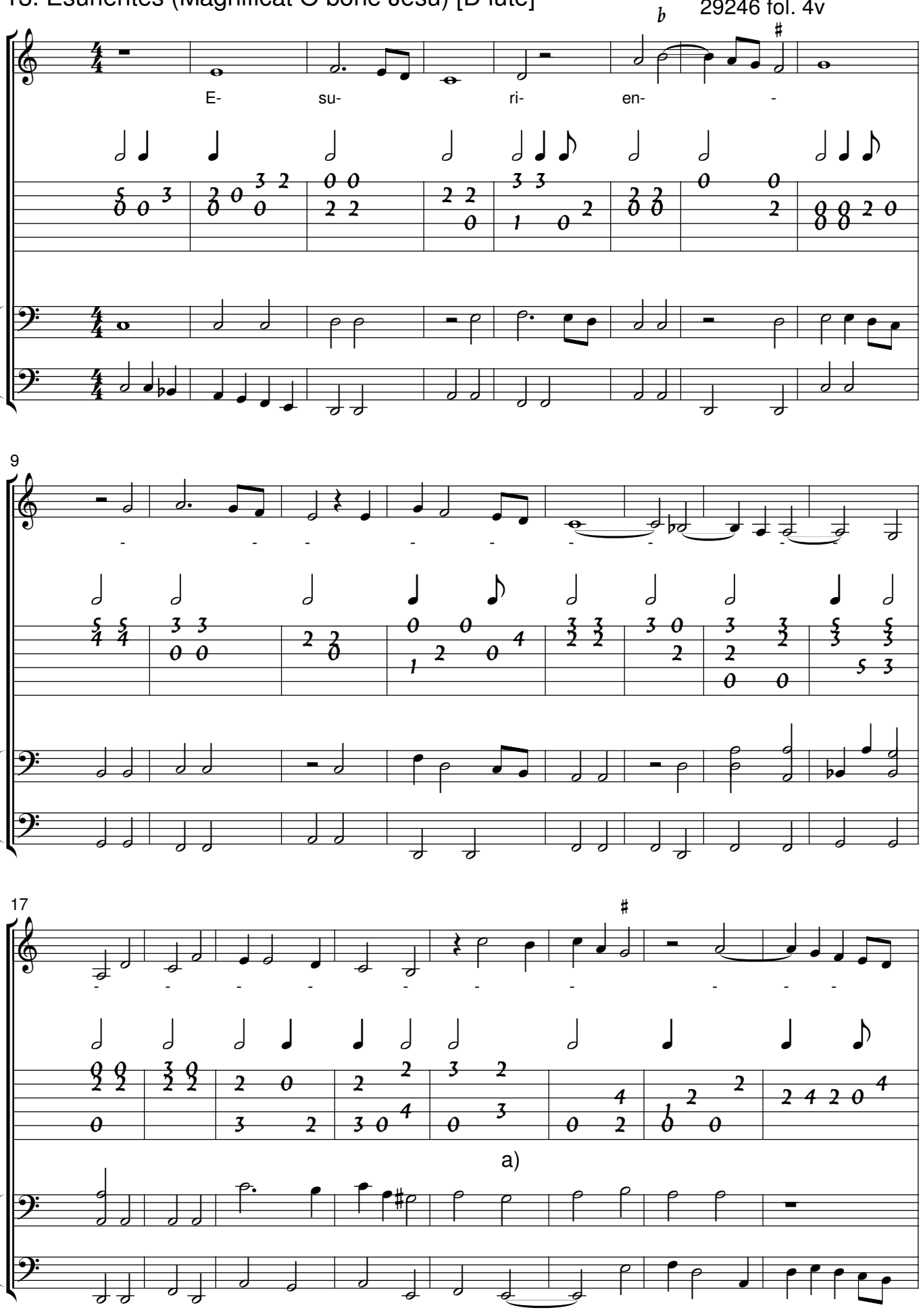
### Comments:

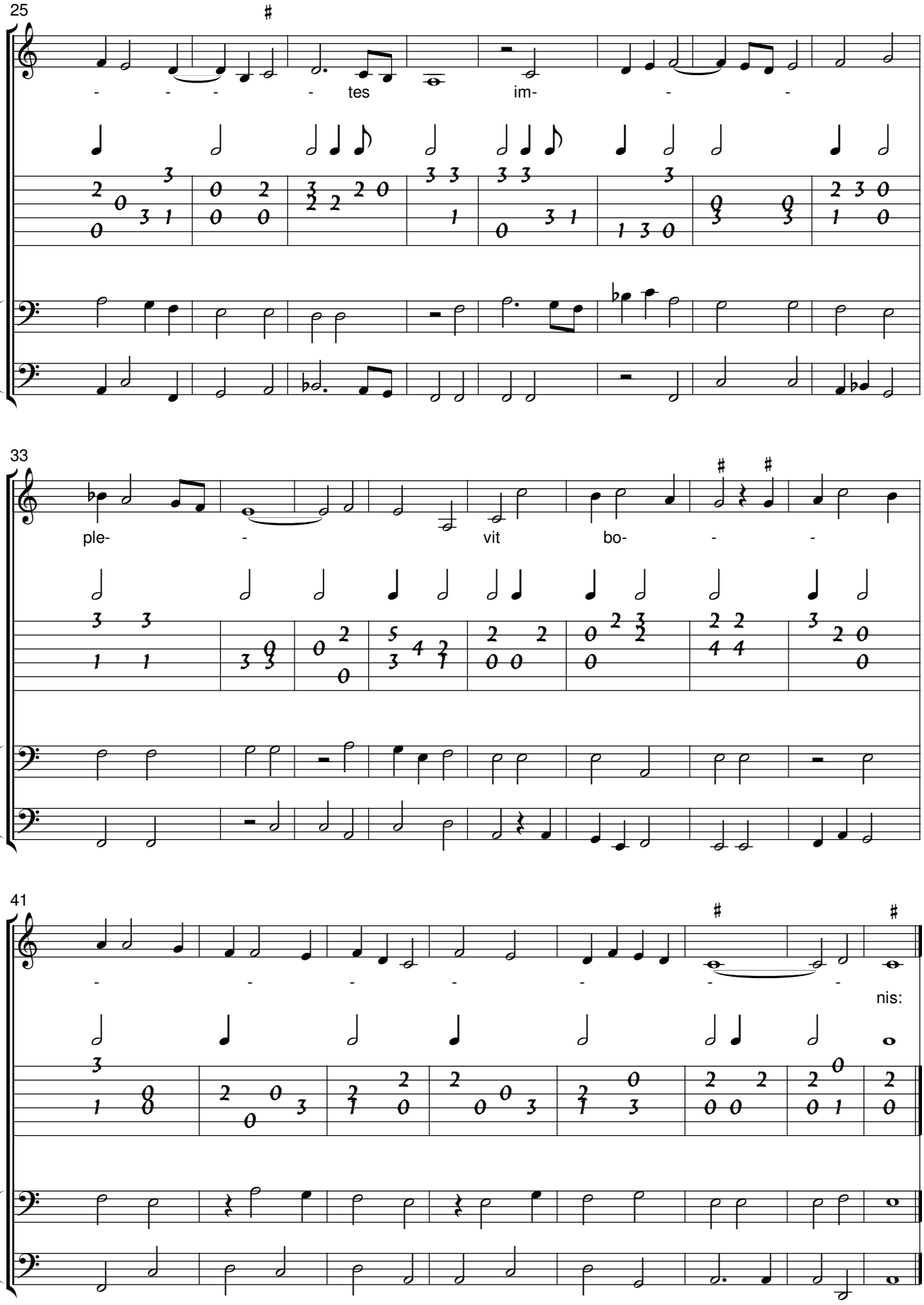
a) The C in the top line of the intabulation is an A in the vocal setting.

b) A d instead of an F in the alto.

13. Esurientes (Magnificat O bone Jesu) [D lute]

Robert Fayrfax
29246 fol. 4v




25
- - - - tes im- - -
33
ple- - vit bo- - -
41
- - - - - - - -
nis:

## 13. Esurientes (Magnificat O bone Jesu) [D lute]

Robert Fayrfax

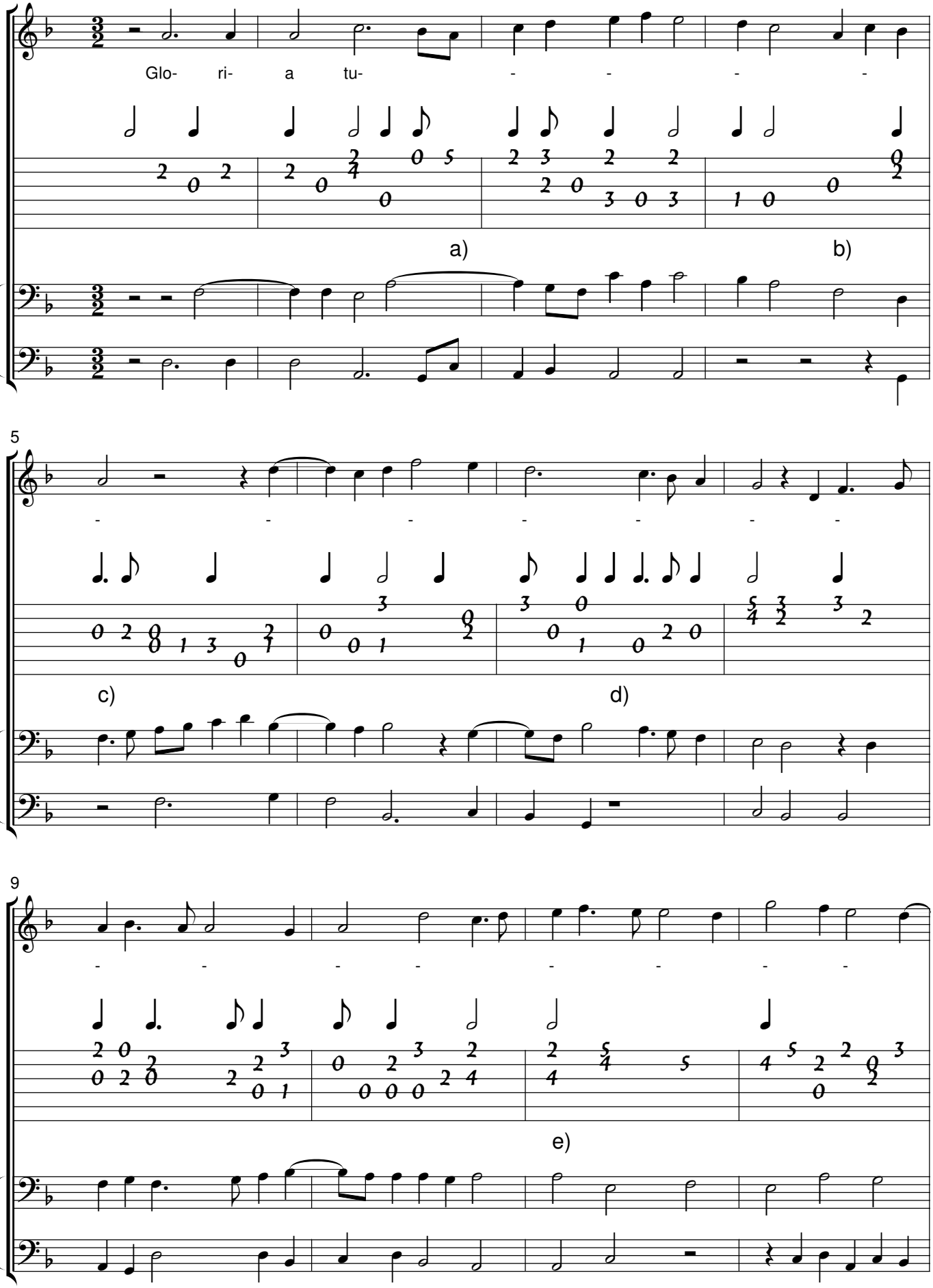
British Library Add. 29246 fol. 4v, Concordances and Clefs: EECM iv p. 35 (iii vv). 1 (1) [bass:F5-0-C; same as ed.], 341-4 (38, 38, 38, 40v) [sop:C2-0-a; alto:tacet, C4-0; tenor:C5-0-C; bass:F4-0, tacet], 34049 (1) [tacet; C5-0]

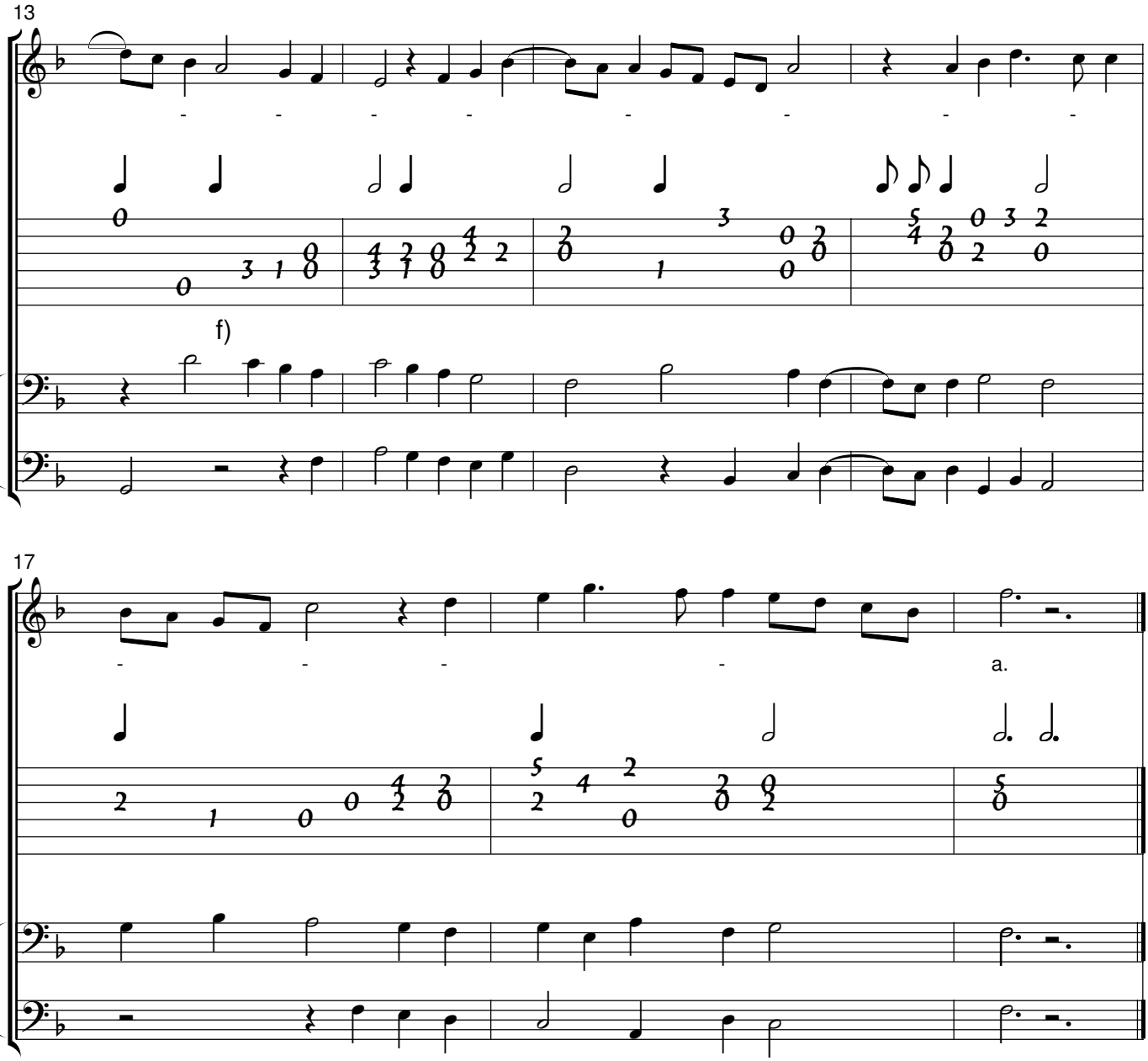
### Comments:

a) No ficta in this clausula.

14. Gloria tua (Sanctus: Gloria tibi trinitas) [G lute]

John Taverner
29246 fol. 4v




13
f)
17
a.

## 14. Gloria tua (Sanctus: Gloria tibi trinitas) [G lute]

Taverner

British Library Add. 29246 fol. 4v, Concordances and Clefs: EECM xx p. 1 (iii vv). [great compass]. Fs are left out. 2035 (45) [sop:G2-1-a, alto:C4-1-F; bass:F4-1-D; same as ed.]

**Comments:**

Clefs: [Great Compass] T: treble, M: soprano, CT1: tenor, CT2: tenor, T: baritone, B: bass. Usually pieces in the great compass omit or transpose the low F's.

a) Substituted the F' for a C.

b) Omits the F'.

c) Same as b)

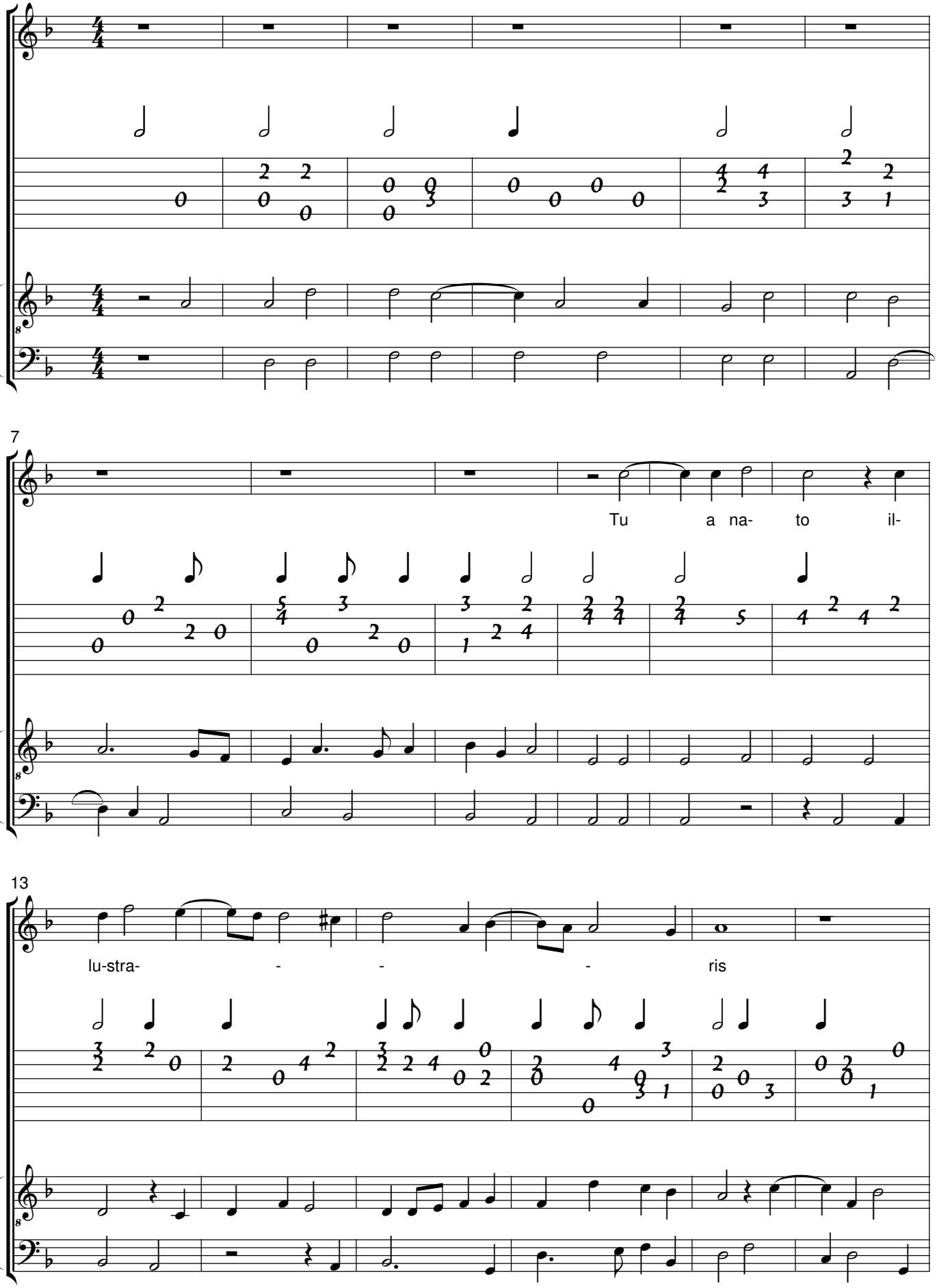
d) Same as b)

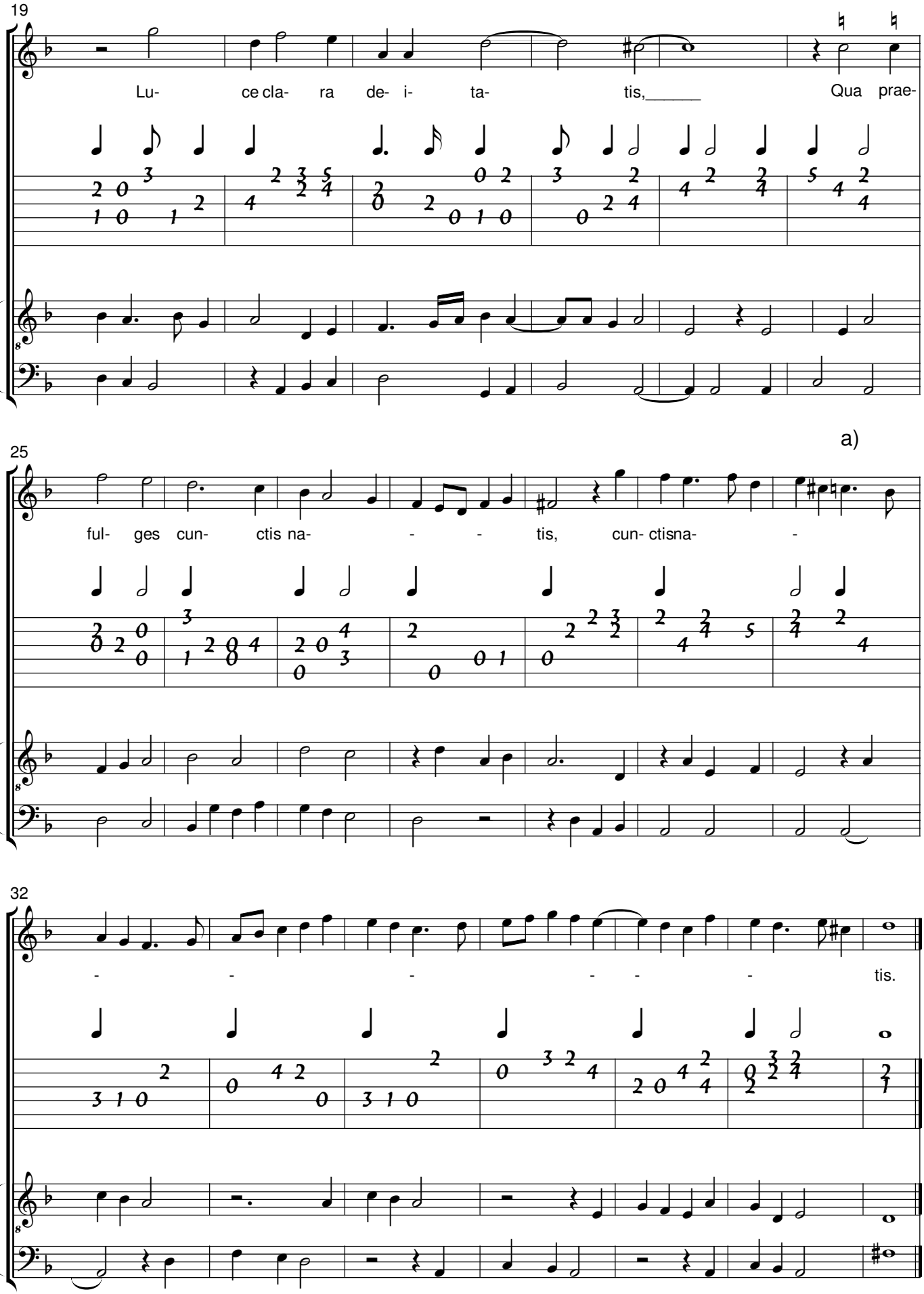
e) Same as b)

f) Same as b)

15. Maria stella dicta (Ave rosa) [G lute]

Thomas Tallis
29246 fol. 4v




19
Lu- ce cla- ra de- i- ta- tis,_____ Qua prae-
a)
25
ful- ges cun- ctis na- - - tis, cun- ctisna- -
32
- - - - - - tis.

## 15. Maria stella dicta (Ave rosa) [G lute]

Thomas Tallis

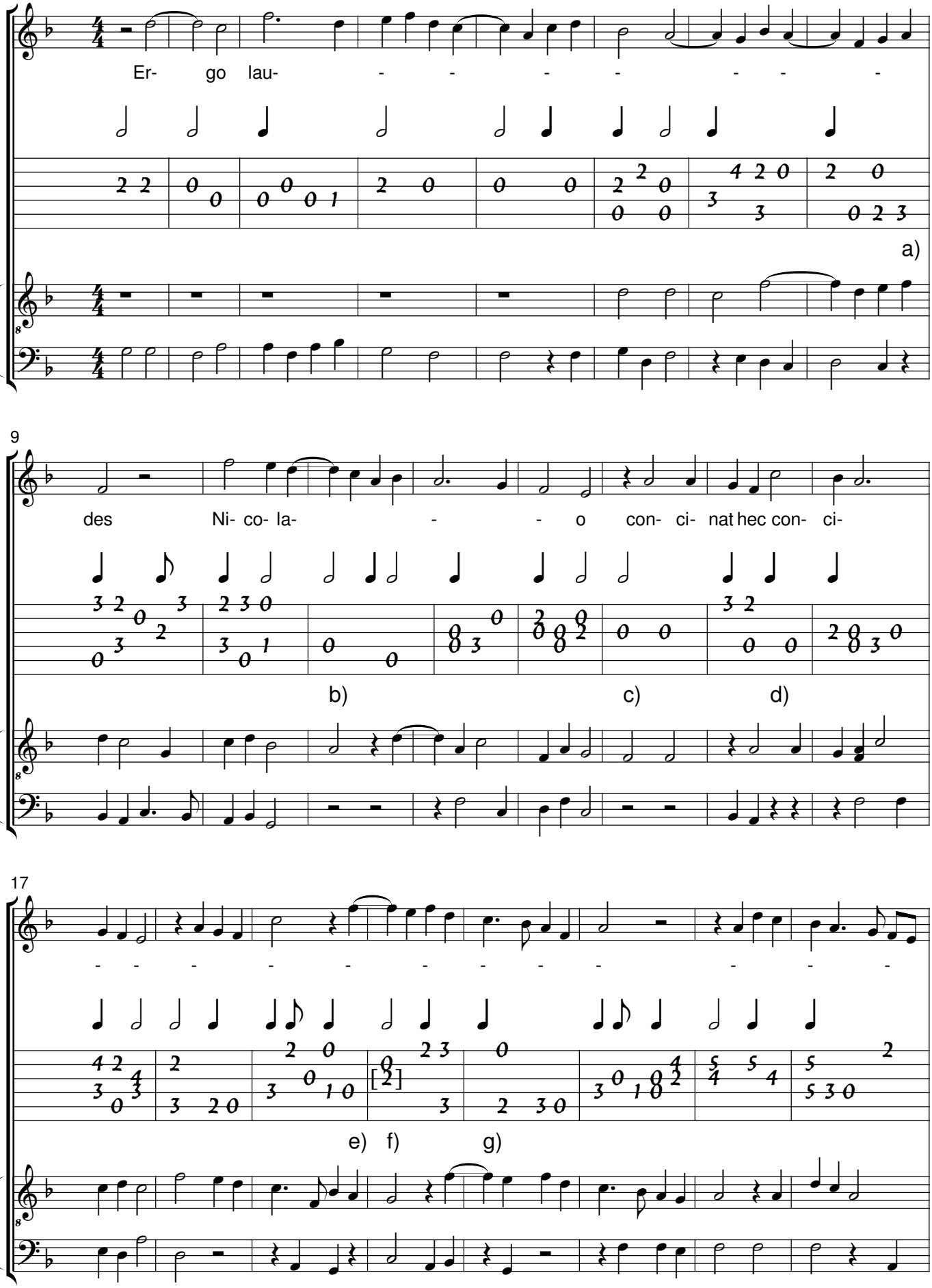
British Library Add. 29246 fol. 4v, Concordances and Clefs: TCM vi p. 169 (iii vv). 1 (6) [bass:F4-1-D; same as ed.] 2035 (43v) [sop:G2-1-c; alto:C4-1-A; bass:F4-1-D same as ed.]

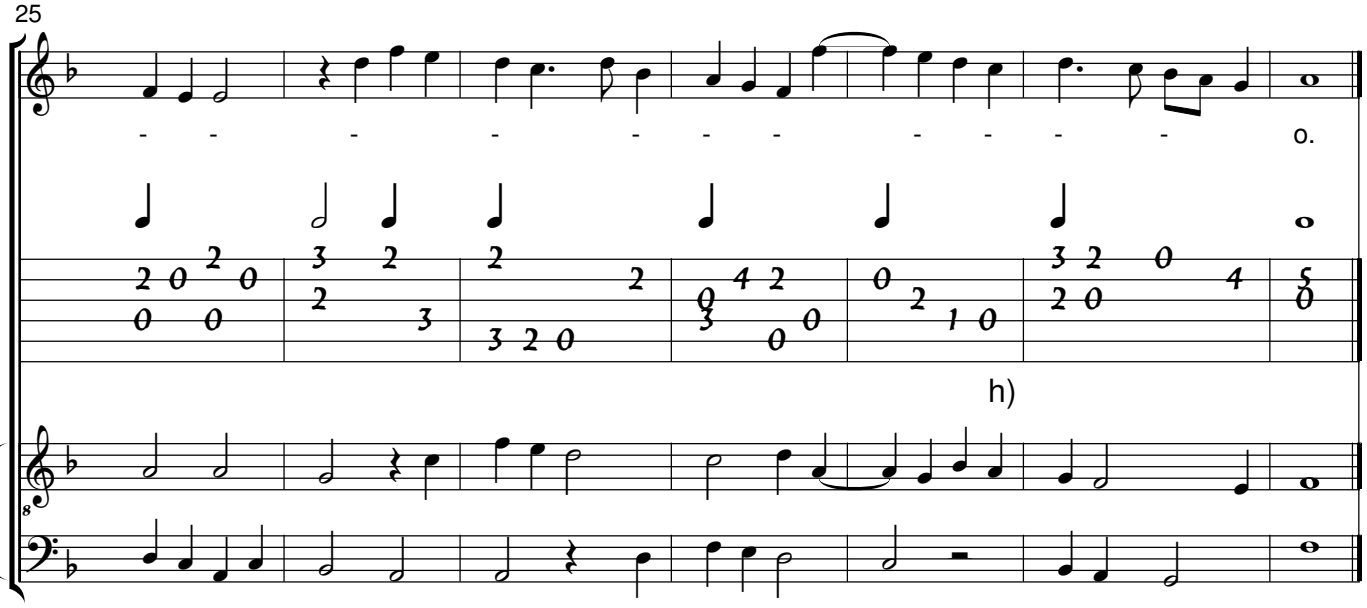
### Comments:

a) The natural sign appears in Tenbury 342 and 354, and it agrees with the c-natural introduced by the lute two beats later. Perhaps the c-sharp should be eliminated instead for a more diatonic sound.

16. Ergo laudes [G lute]

Taverner
29246 fol. 5




25
o.
h)

## 16. Ergo laudes [G lute]

Taverner

British Library Add. 29246 fol. 5, Concordances and Clefs: EECM xxx p. 75 (iii vv). C3+F4 F's are left out. 2035 (45v) [i:sop:G2-1-d; alto:C4-1-d; bass:F4-1-G; same as ed.], 34049 (15v) [sop:G2-1-d'; same as ed.]

### Comments:

a) The intabulation leaves out the low F'.

b) Ibid.

c) Ibid.

d) Ibid.

e) Ibid.

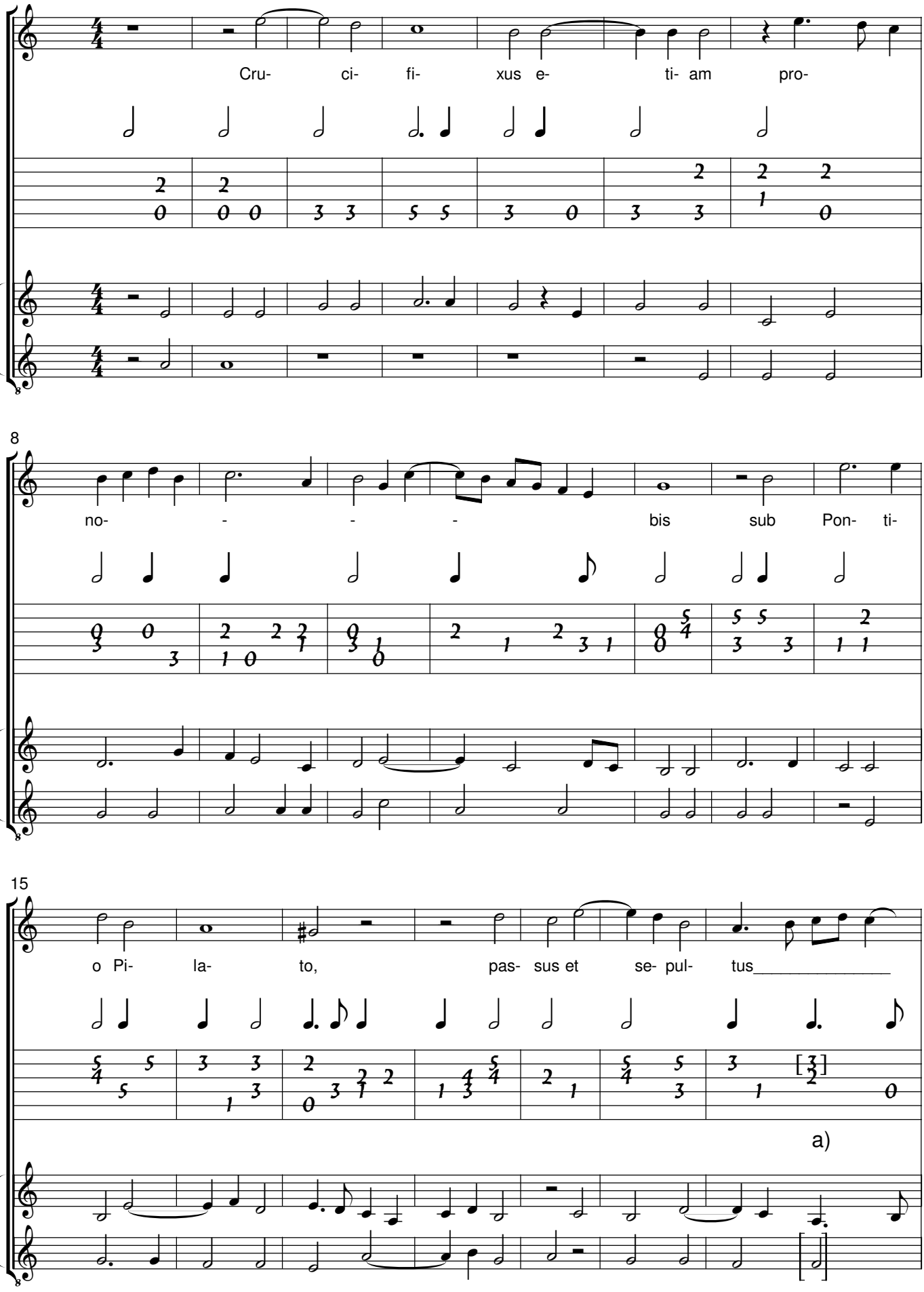
f) The g is from the vocal setting.

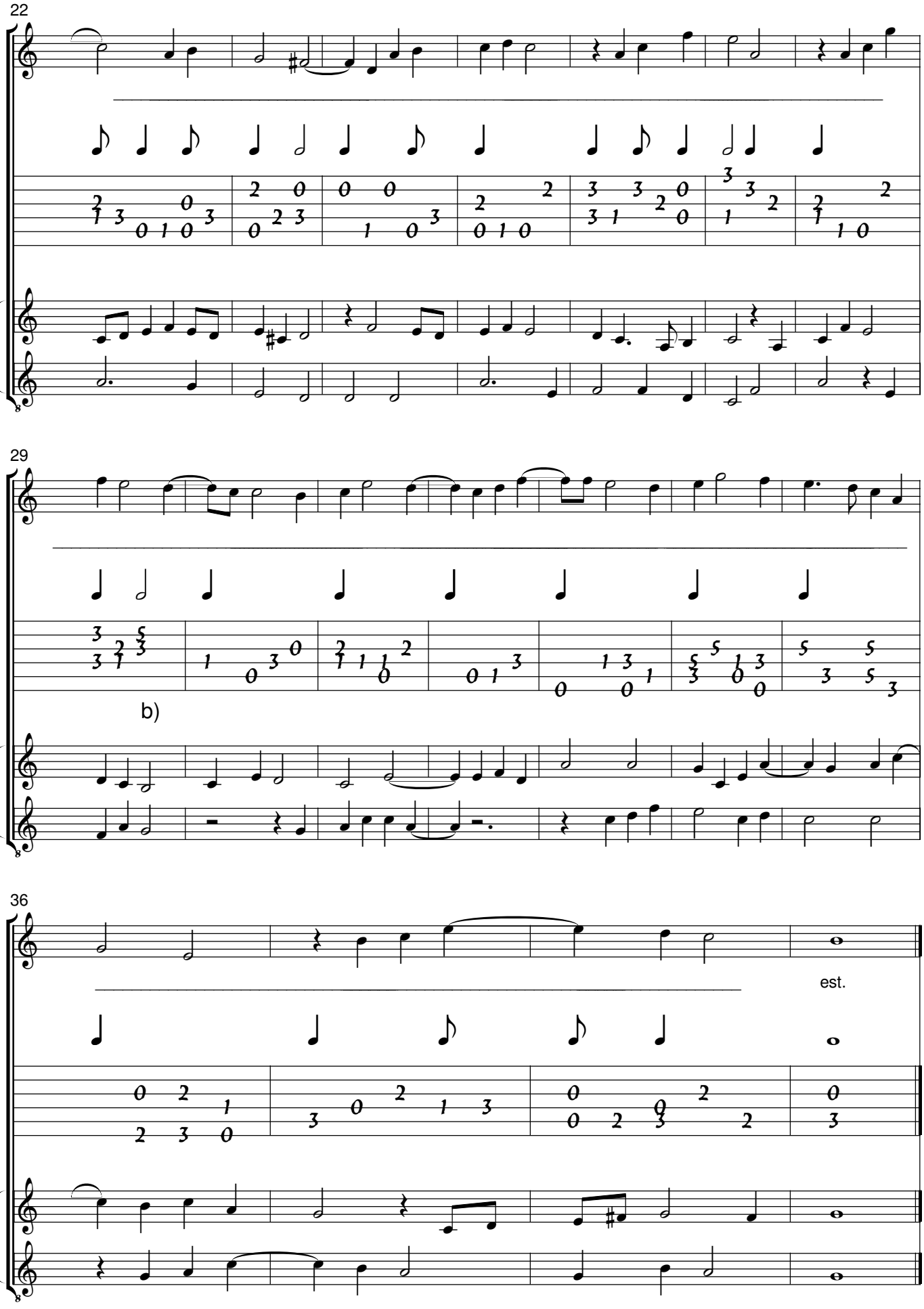
g) The intabulation leaves out the low F'.

h) Ibid.

17. Crucifixus (Misa Corona Spinea) [A lute]

John Taverner
29246 fol. 5




22
29
b)
36
est.

## 17. Crucifixus (Corona spinea) [A lute]

John Taverner

British Library Add. 29246 fol. 5, Concordances and Clefs: EECM xx p. 75 (iii vv). 2035 (14v) [sop:G2-0-e'; alto:C2-0-e; bass:C4-0-E; same as ed.], 344 (103v)

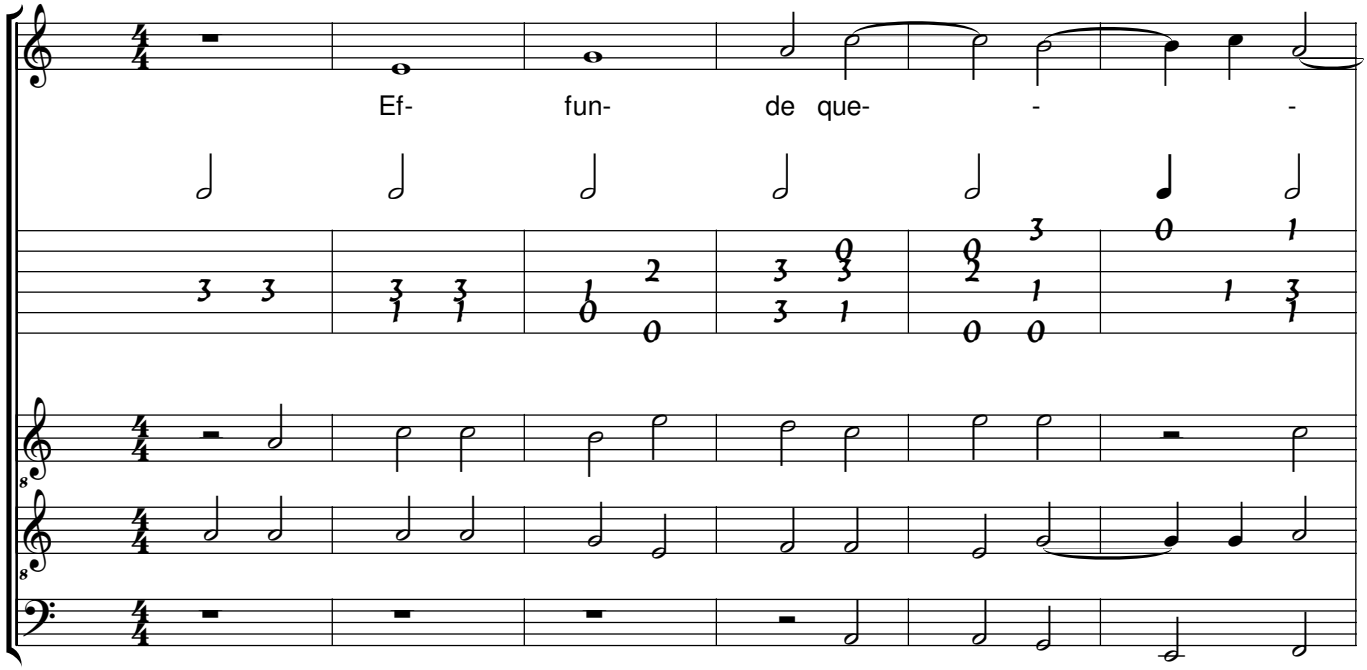
**Comments:**

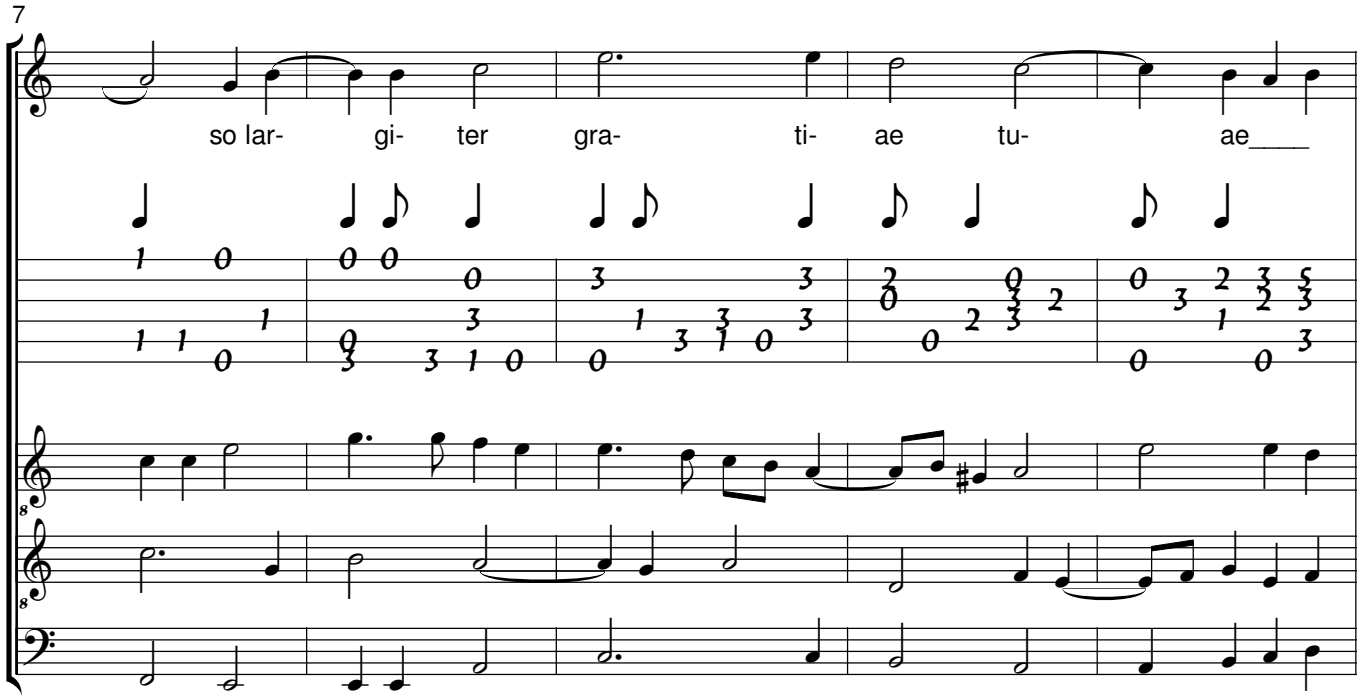
a) The d in the lute part has been changed to the f in the vocal part.

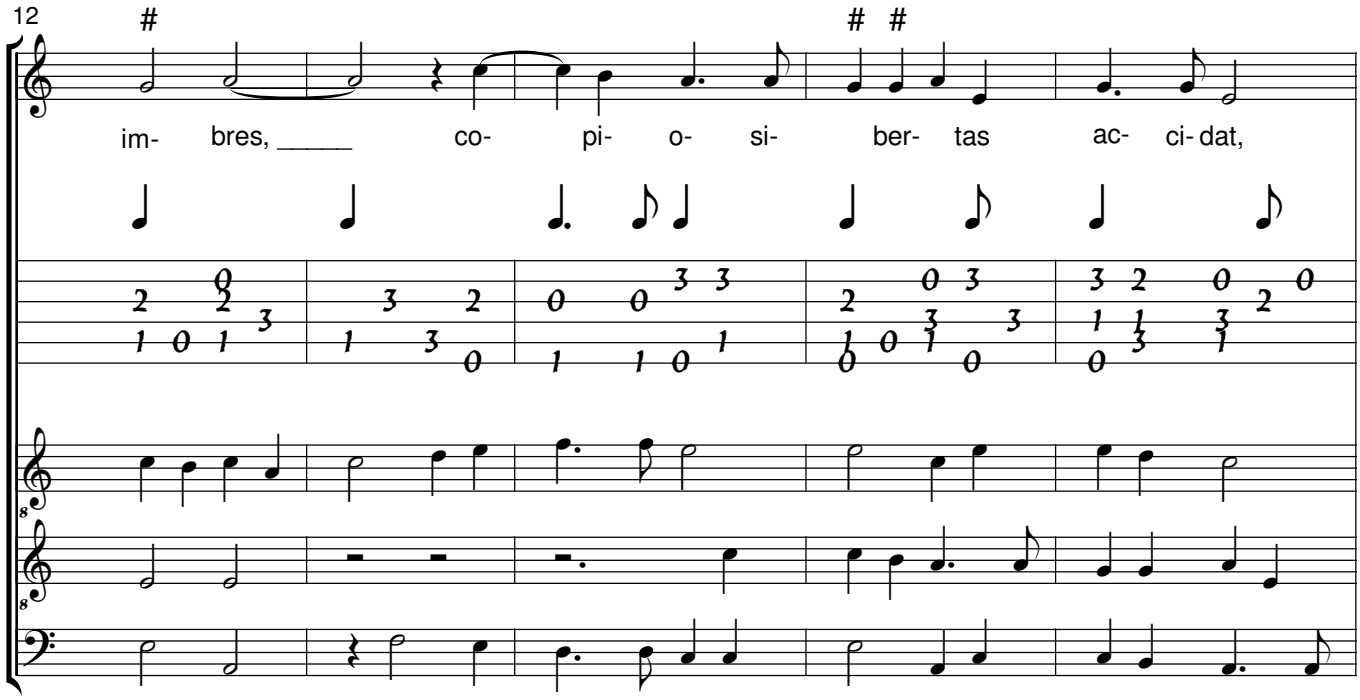
b) The second beat of this measure is not in the intabulation, it was probably omitted by the scribe.

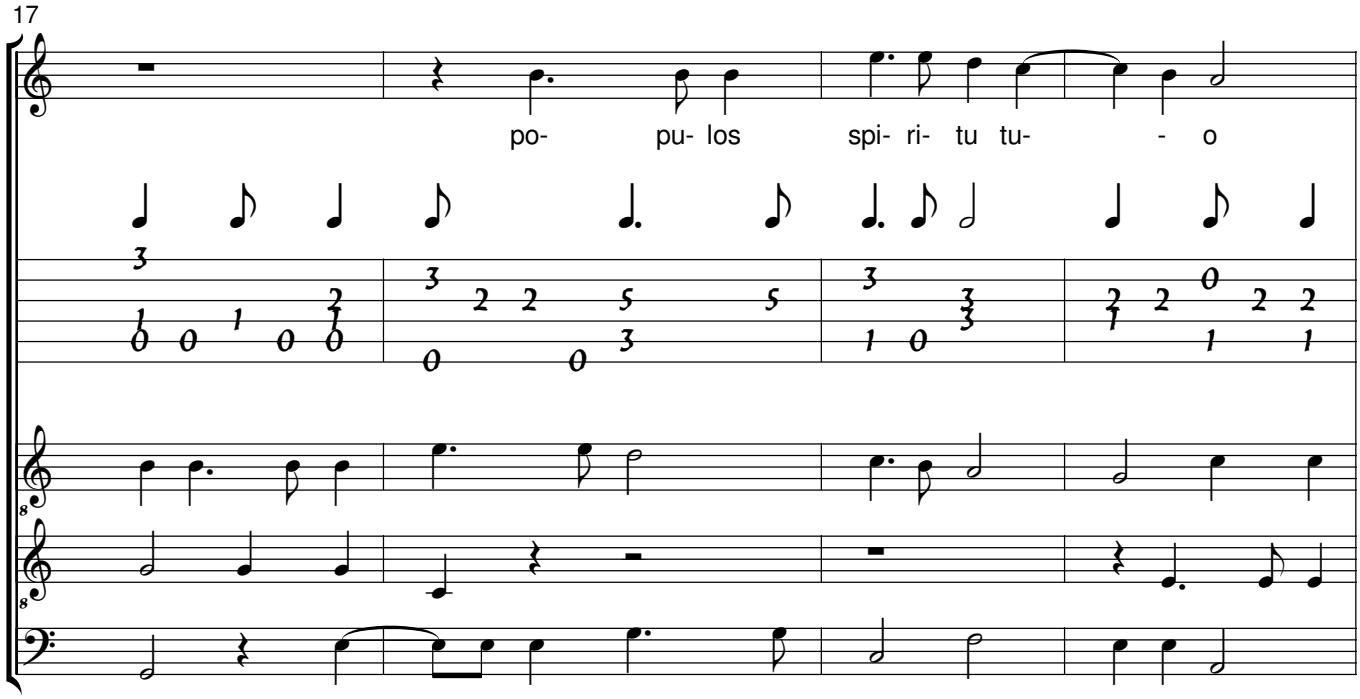
18. Effunde queso (Exurge Domine) [E lute]

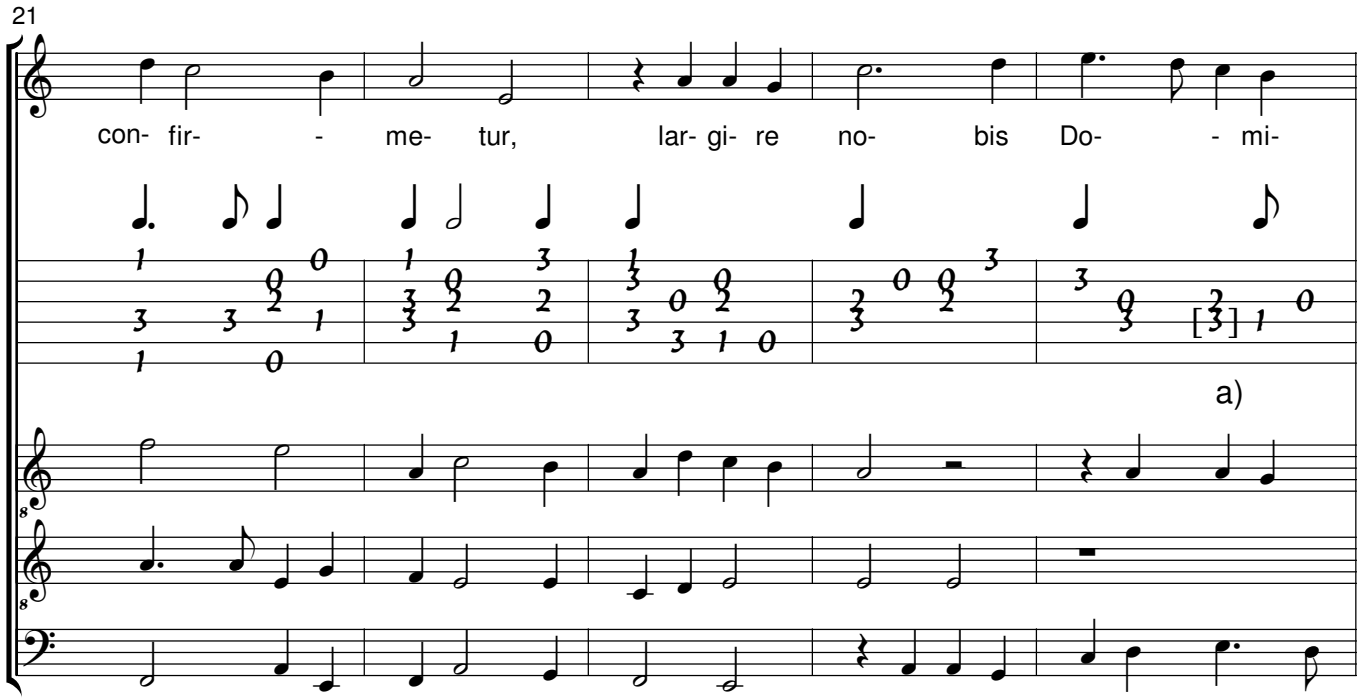
John Wood
29246 fol. 5v

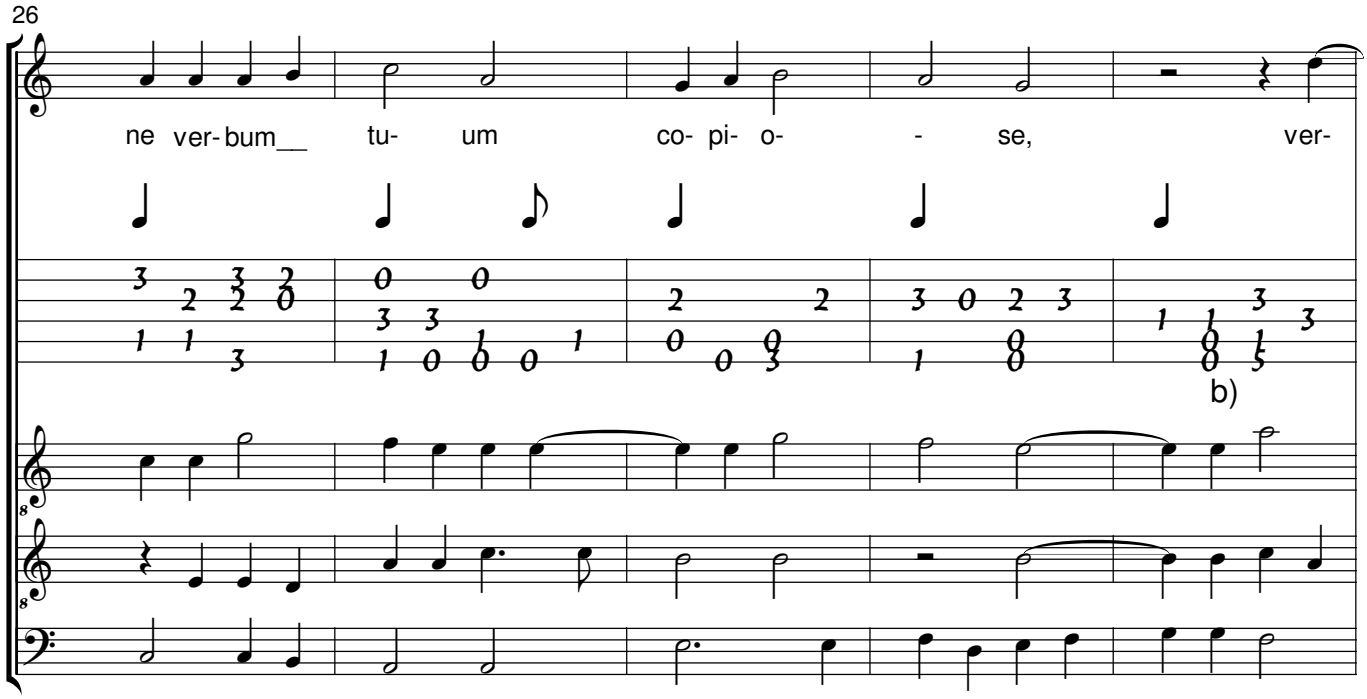


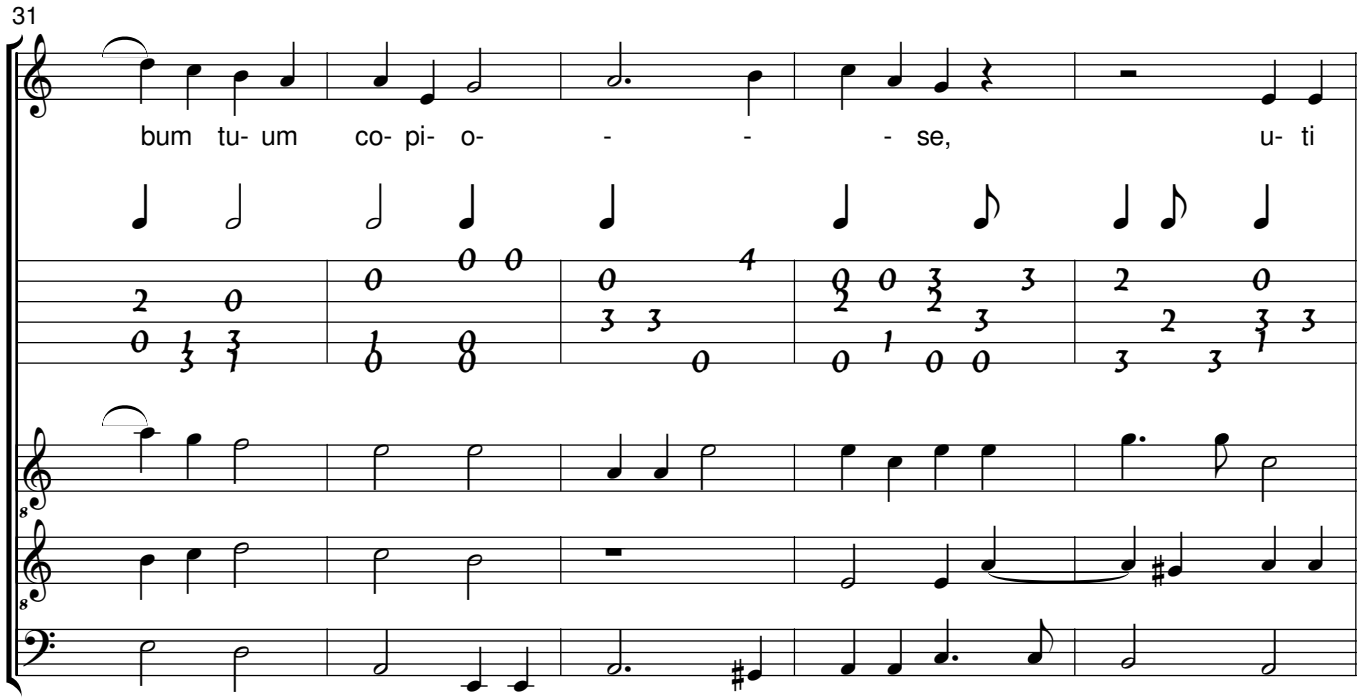



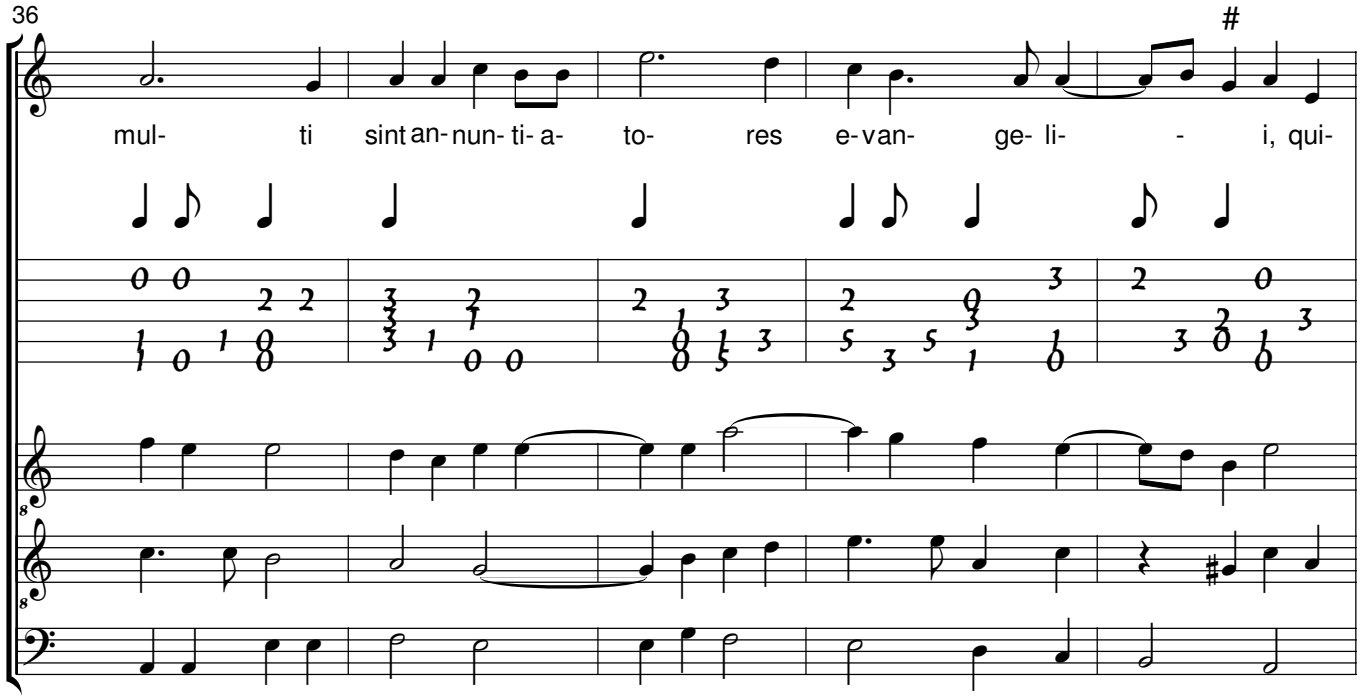

12
im- bres, _____ co- pi- o- si- ber- tas ac- ci- dat,

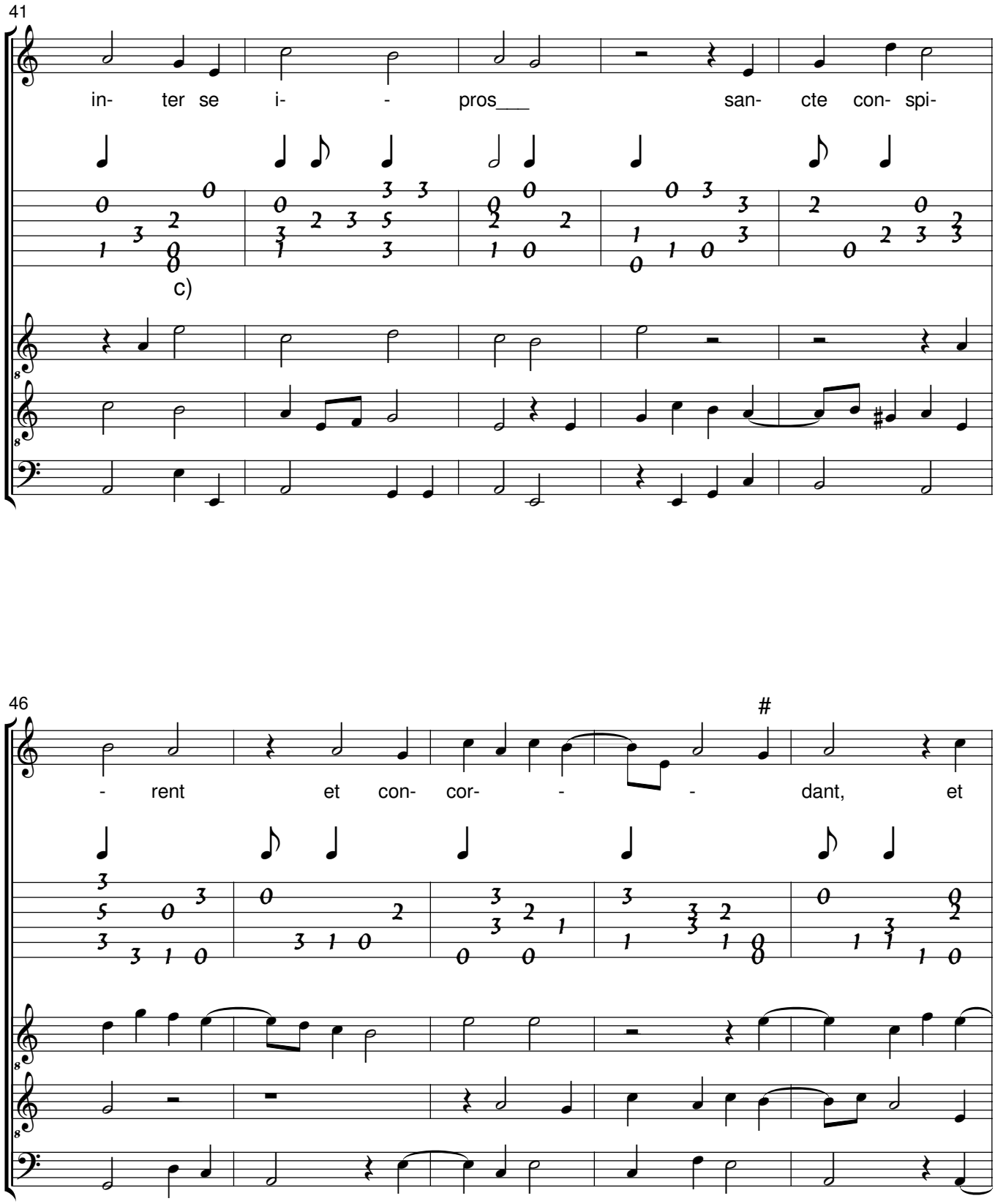

17
po- pu- los spi- ri- tu tu- - o

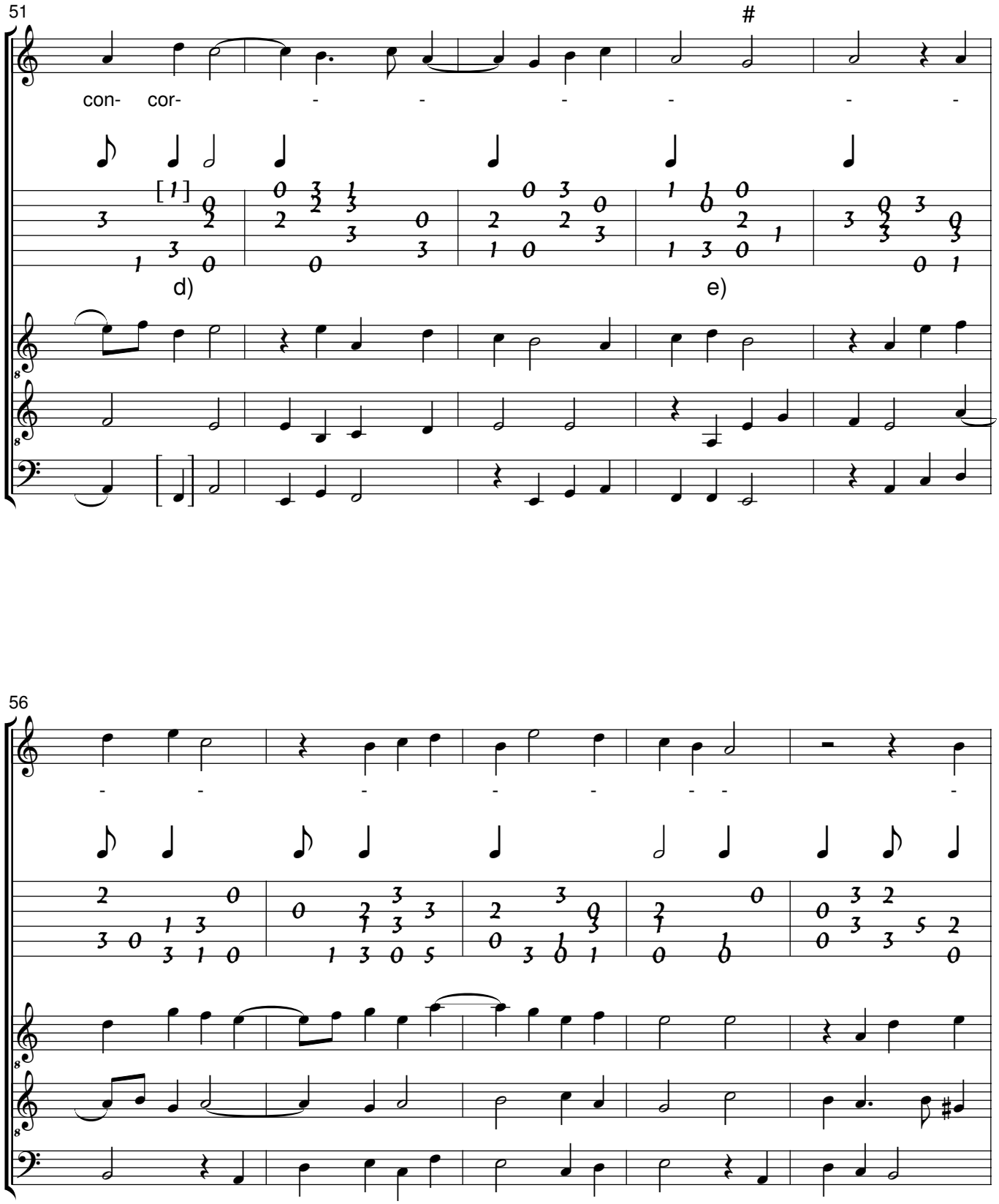

21
con- fir- - me- tur, lar- gi- re no- bis Do- - mi-
a)

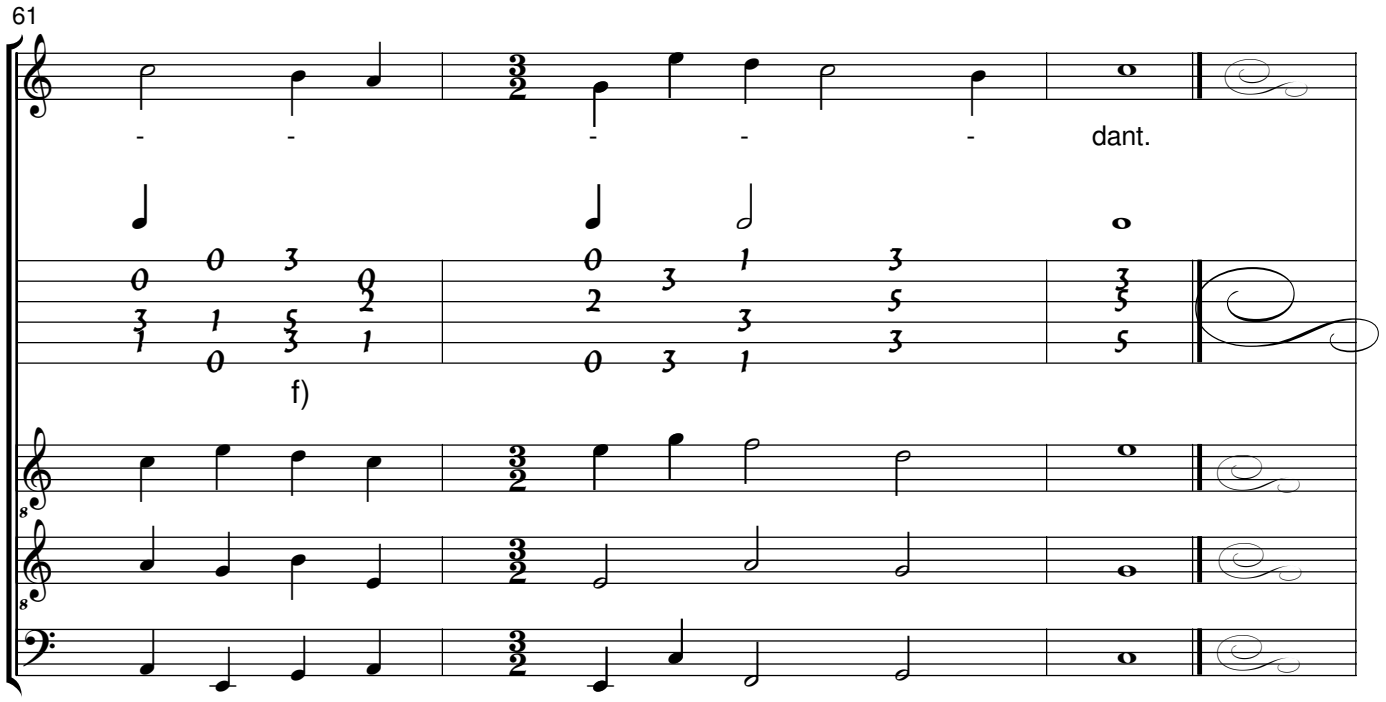

26
ne ver- bum__ tu- um co- pi- o- - se, ver-
b)


31
bum tu- um co- pi- o- - - - se, u- ti


36
#
mul- ti sint an- nun- ti- a- to- res e- van- ge- li- - i, qui-


41
in- ter se i- - pros___ san- cte con- spi-
c)
46
#
- rent et con- cor- - - dant, et


51
con- cor- - - - - - -
d)
e)
56


61
dant.
f)

## 18. Effunde quaeso (Exurge Domine) [E-lute]

John Wood

British Library Add. 29246 fol. 5v, Concordances and Clefs: SLK, booklet 135 (iv vv). C1+C3+C3(taken from a ms w/ one flat. Prob. C4 or C5 in this set)+F5. 1 (48) [F5-0-A; same as ed.], 354-8 (14) [sop:G1-1-a'; alto:C2-1-d'; tenor:C3-1-d; bass:F4-1-D; up a 4th from ed.]

### Comments:

a) The a is added from the vocal setting.

b) The G in the bass line is not repeated in the vocal setting (a minim originally).

c) The E (third beat) in the bass part does not occur in the vocal original.

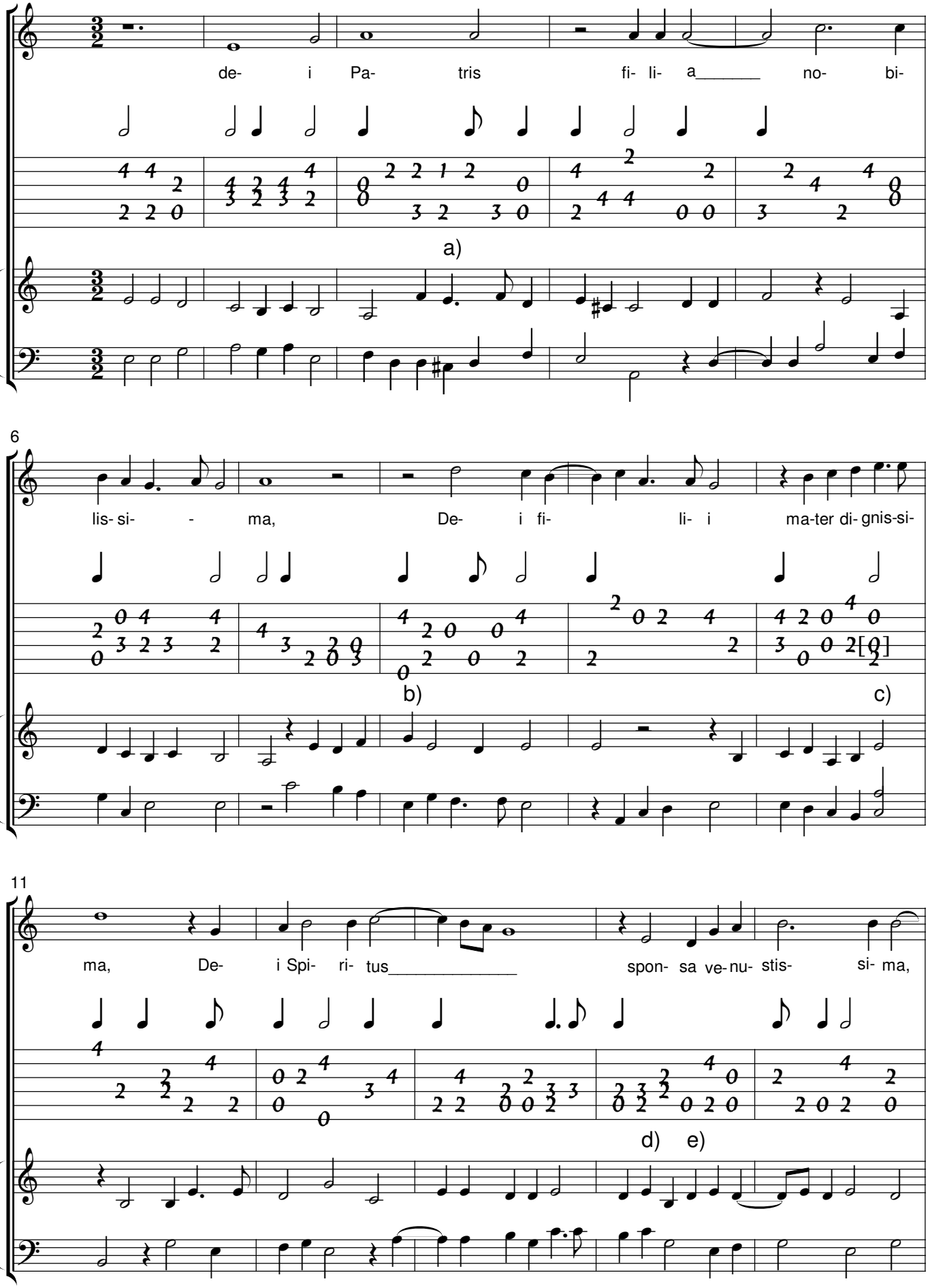
d) The F' is editorially added from the vocal setting.

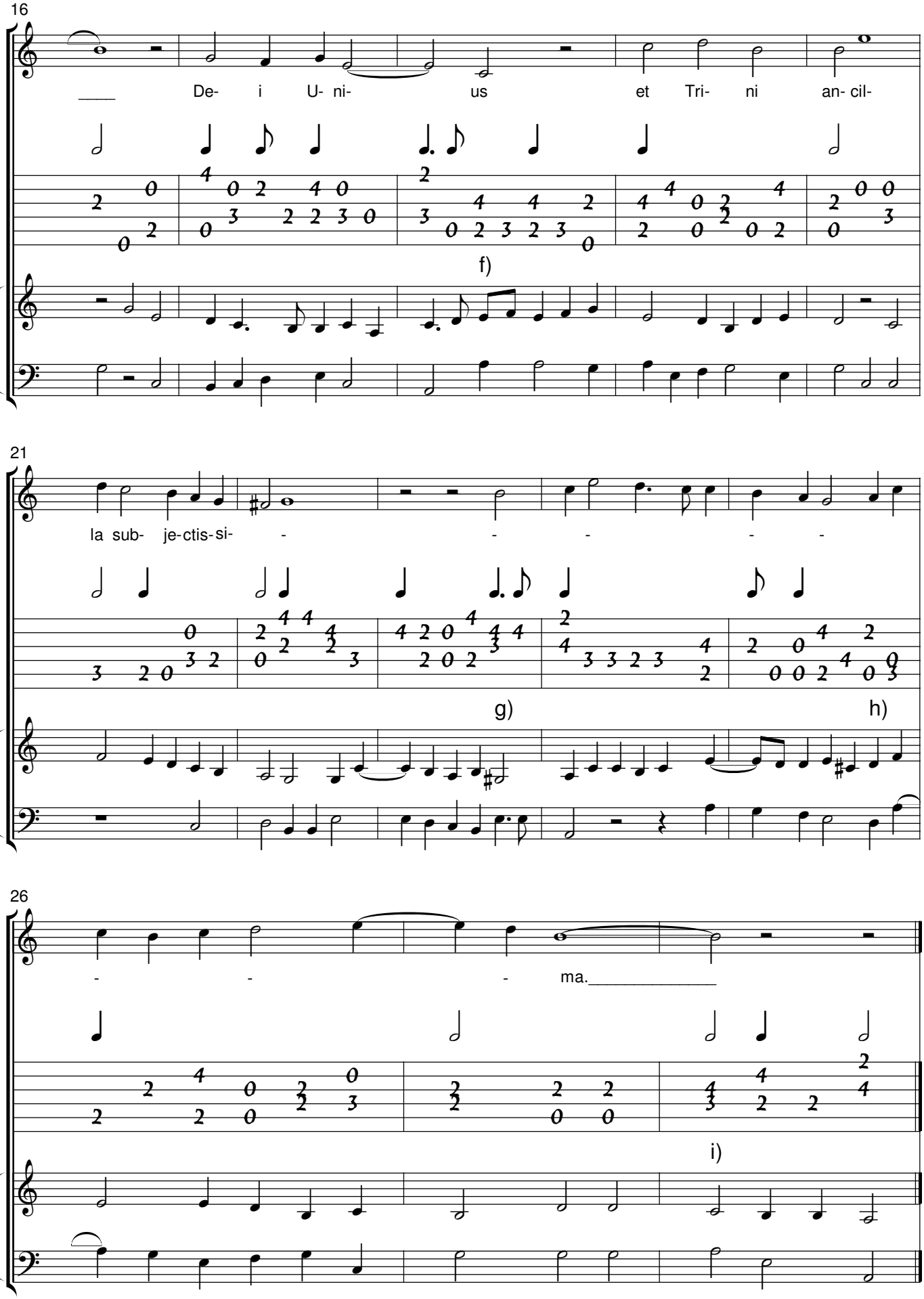
e) The F' is not repeated in the vocal setting.

f) The B in the alto line is not present in the vocal setting, instead the preceding G is a minim.

19. Ave dei patris filia [G lute]

John Taverner
29246 fol. 8




16
De- i U- ni- us et Tri- ni an- cil-
f)
21
la sub- je-ctis-si- - - - -
g)
h)
26
- - - ma.
i)

## 19. Ave dei patris [G lute]

Taverner

British Library Add. 29246 fol. 8, Concordances and Clefs: EECM xxv p. 1 (iii vv). c-treble as the G is not from a Paston source]C3+C5 [low clefs w/ F5] The E' is not used in this section. 2035 (fol. 2v) [sop:G2-1-a; alto:C2-1-a; bass:C4-1-A; up a 4th from ed]; (fol. 22) [i:sop:G2-1-a; alto:C2-1-a; bass:C4-1-A same as fol. 2v]

### Comments:

a) The c# is not in the vocal source.

b) Different rhythm from vocal source.

c) The bracketed note is from the vocal source, while the e is not in the vocal setting.

d-e) Notes from the treble part.

f) Added A by the intabulator.

g) Dotted rhythm only in the intabulation.

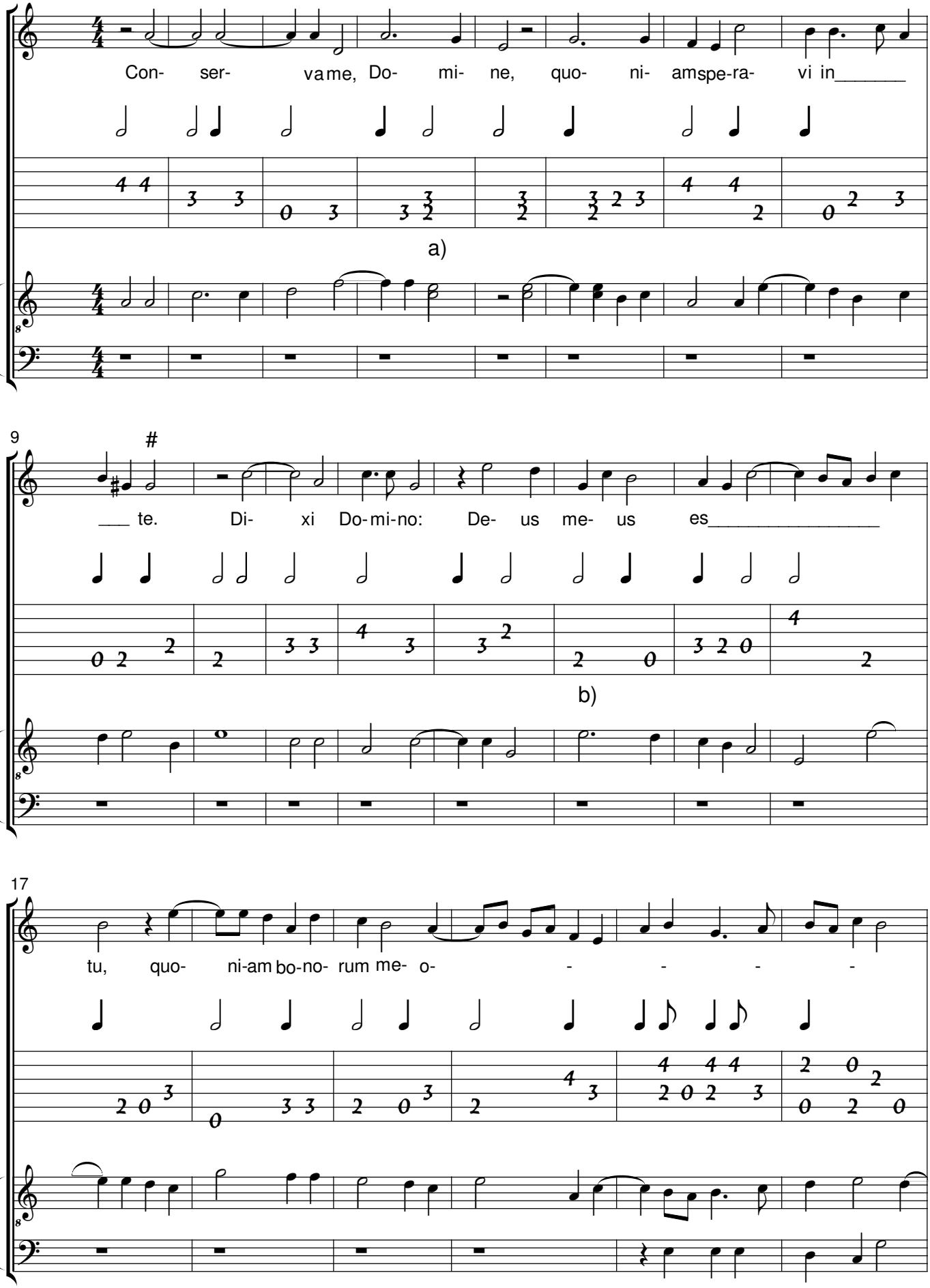
h) The d in the alto is an f in the vocal source.

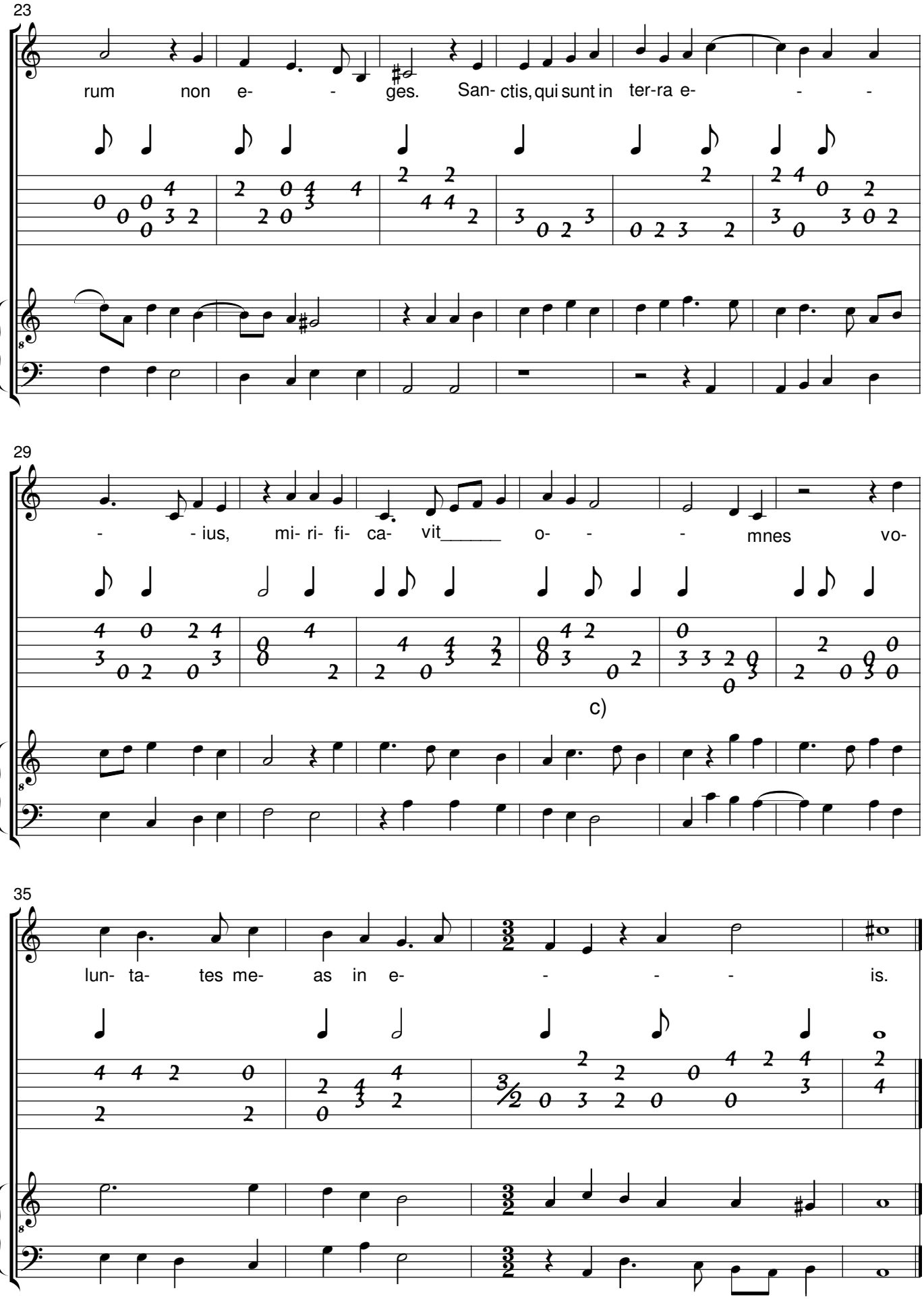
i) The ending is entirely different from the vocal setting.

Note: This piece presents a problem when performed as a piece for treble plus lute. The text setting presents the whole text only in the mean and tenor, leaving the treble to sing from 'dei patris' on. This suggests that it was performed with all parts sung.

24. Conserva me [G-lute]

Osbert Parsley
29246 fol. 9v




23
rum non e- - ges. San- ctis, qui sunt in ter-ra e- - -
29
- - ius, mi- ri- fi- ca- vit_____ o- - - mnes vo-
c)
35
lun- ta- tes me- as in e- - - - is.

## 24. Conserva me domine

Osbert Parsley

British Library Add. 29246 fol. 9v, Concordances and Clefs: TCM, X, p.237 (iii vv). G2+C1+C3+C4+F4 n.c.e. [great comp.?] C1+C3+F4 for the intabulation 1 (9v) [bass:C5-E; same as ed.], 344 (87v) [prima pars; sop:C1-0-a; alto:C3-0-A; tenor:F3-0-E; same as ed.], 2035 (1) [sop:G2-1-d; alt:C2-1-d; bass:C4-1-A; up a 4th from ed]

### Comments:

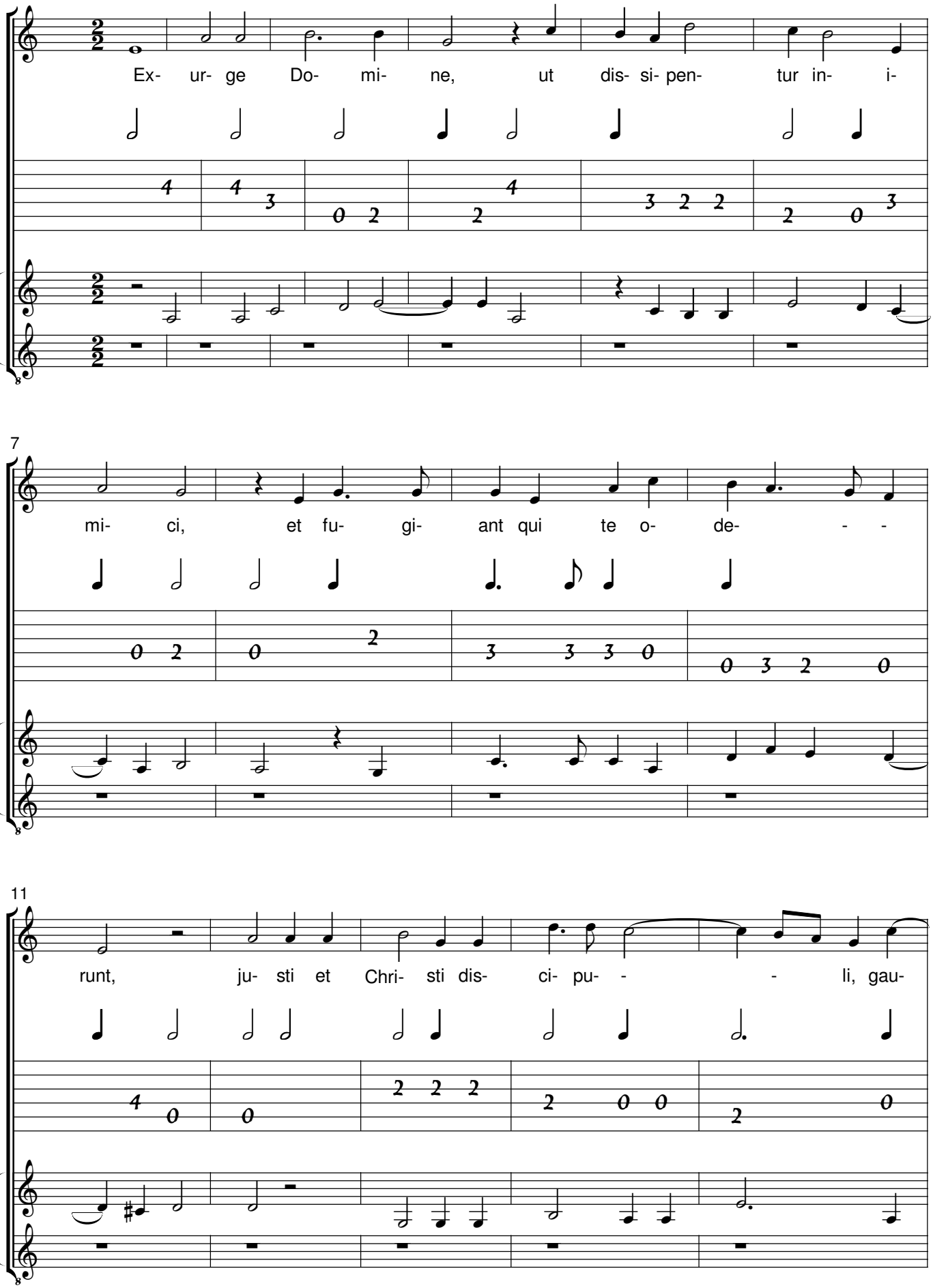
a) The e's on the three c/e sonorities were added by the intabulator.

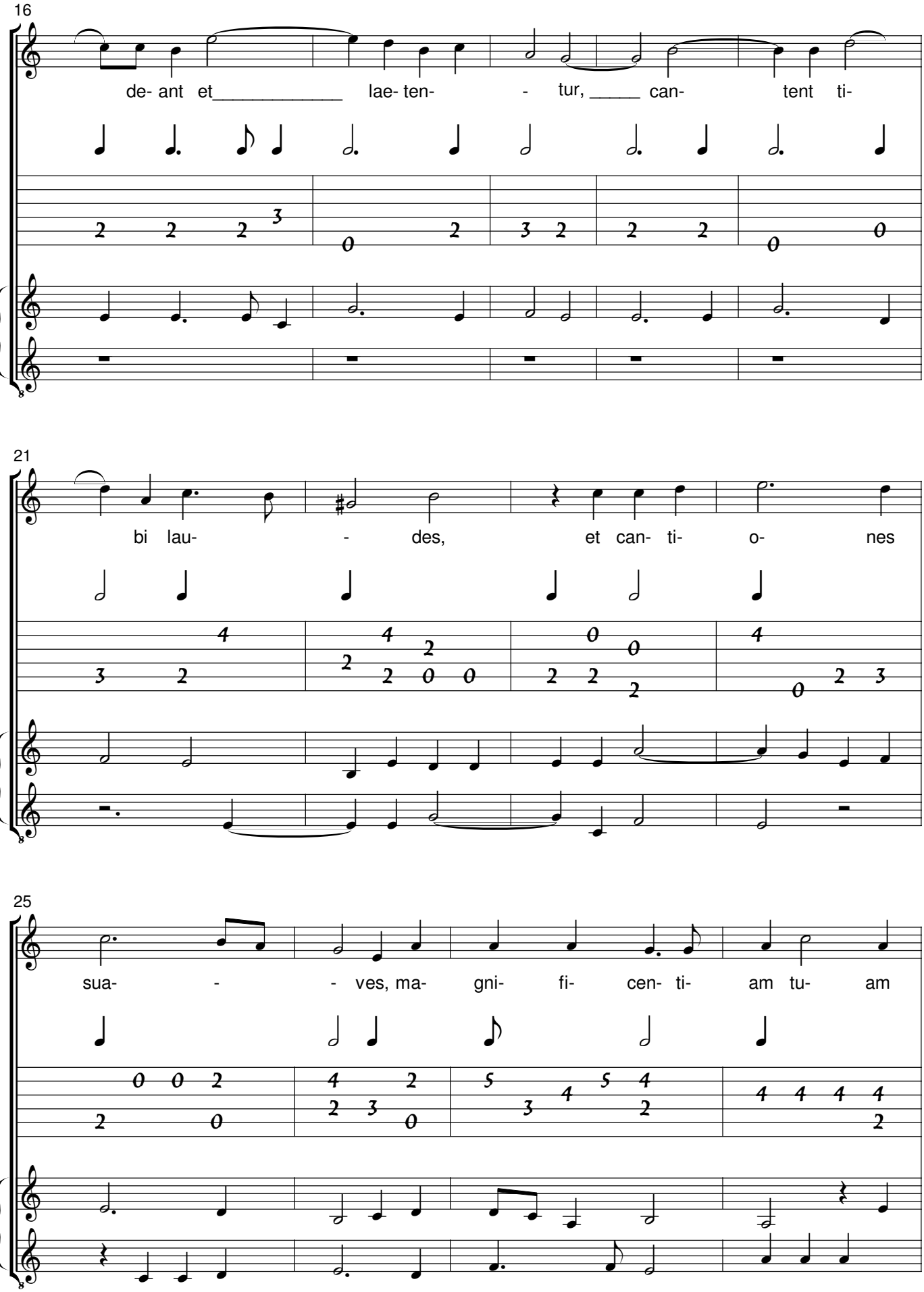
b) The e in the second beat of the bar is preceded by a crotchet rest. The intabulation omits the rest and places an e minim.

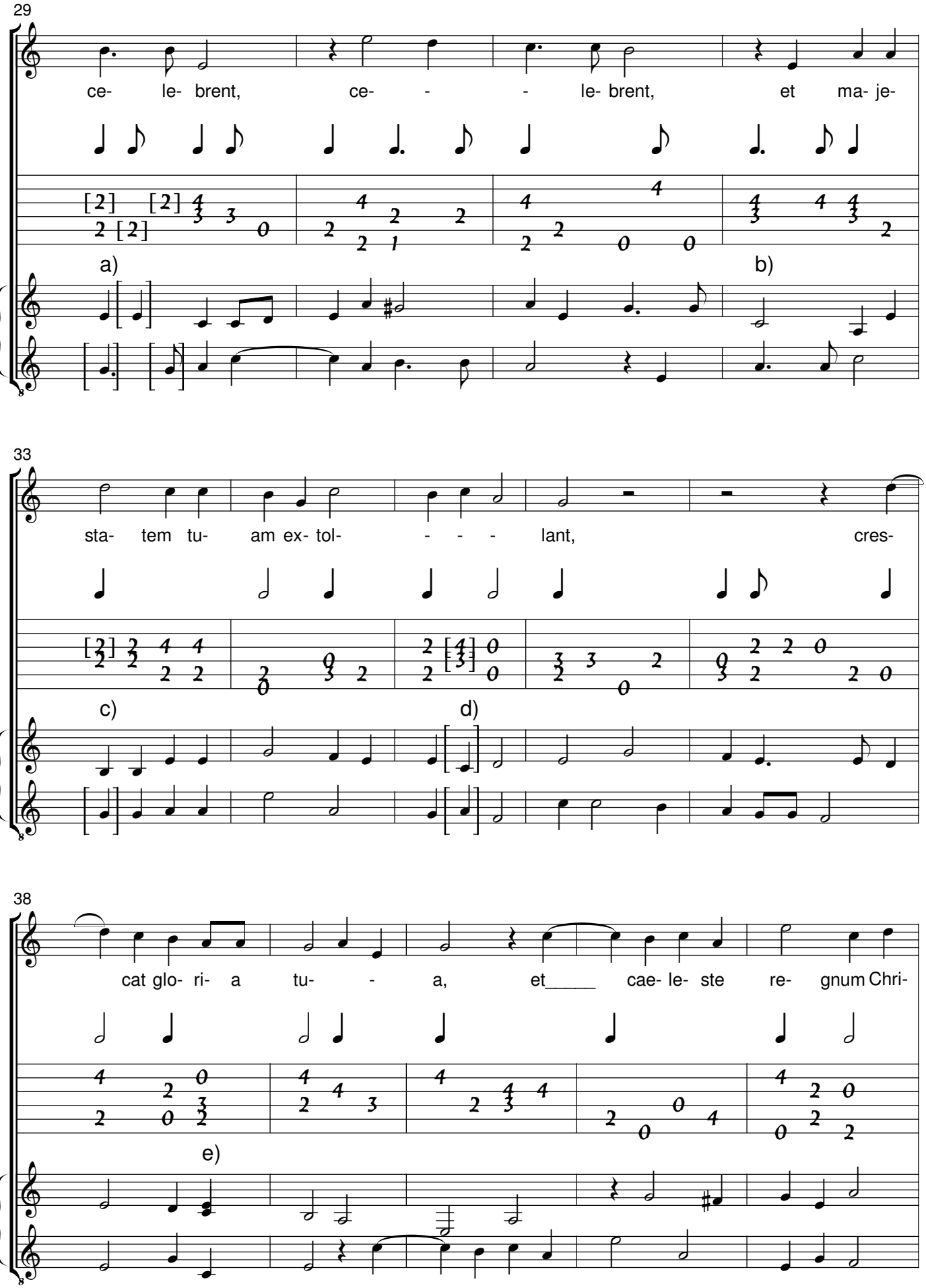
c) The dotted rhythm (dotted-crotchet, quaver, crotchet) is editorially added from the vocal setting. The intabulation changes the rhythm to minim-quaver-quaver.

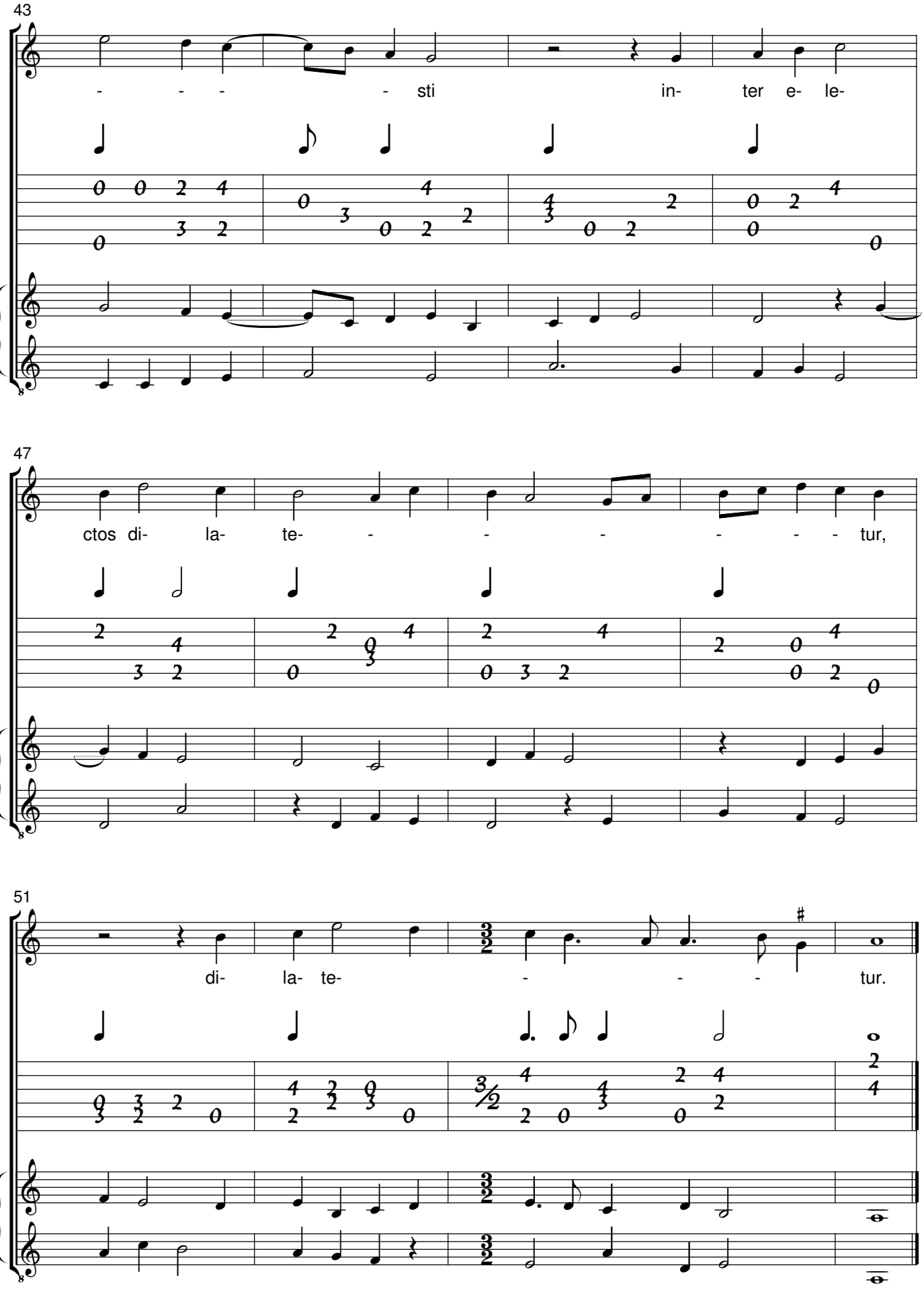
25. Exurge Domine [G-lute]

John Wood
29246 fol. 9v




16
de- ant et_____ lae- ten- - tur, _____ can- tent ti-
21
bi lau- - des, et can- ti- o- nes
25
sua- - - ves, ma- gni- fi- cen- ti- am tu- am


29
ce- le- brent, ce- - - le- brent, et ma- je-
a)
b)
33
sta- tem tu- am ex- tol- - - - lant, cres-
c)
d)
38
cat glo- ri- a tu- - a, et____ cae- le- ste re- gnum Chri-
e)


43
- - - - sti in- ter e- le-
47
ctos di- la- te- - - - - - - tur,
51
di- la- te- - - - tur.

## 25. Exurge Domine

John Wood

British Library Add. 29246 fol. 9v, Concordances and Clefs: SLK booklet 135 (iii vv). C1+C3+C4 [low clef]. 1 (48) [tacet], 2035 (1v) [sop:G2-1-a; alto:C2-1-d; bass:C4-1-A; up a 4th] (34v) [sop:C1-0-e; alto:C3-0-A; bass:C4-0-E; same as ed.]

### Comments:

a) The rhythm in 29246 is simplified to two crotchets, and the tablature 2 in the fourth course in the first beat is a 3 in the Paston source.

b) The dotted rhythm is not in the vocal version.

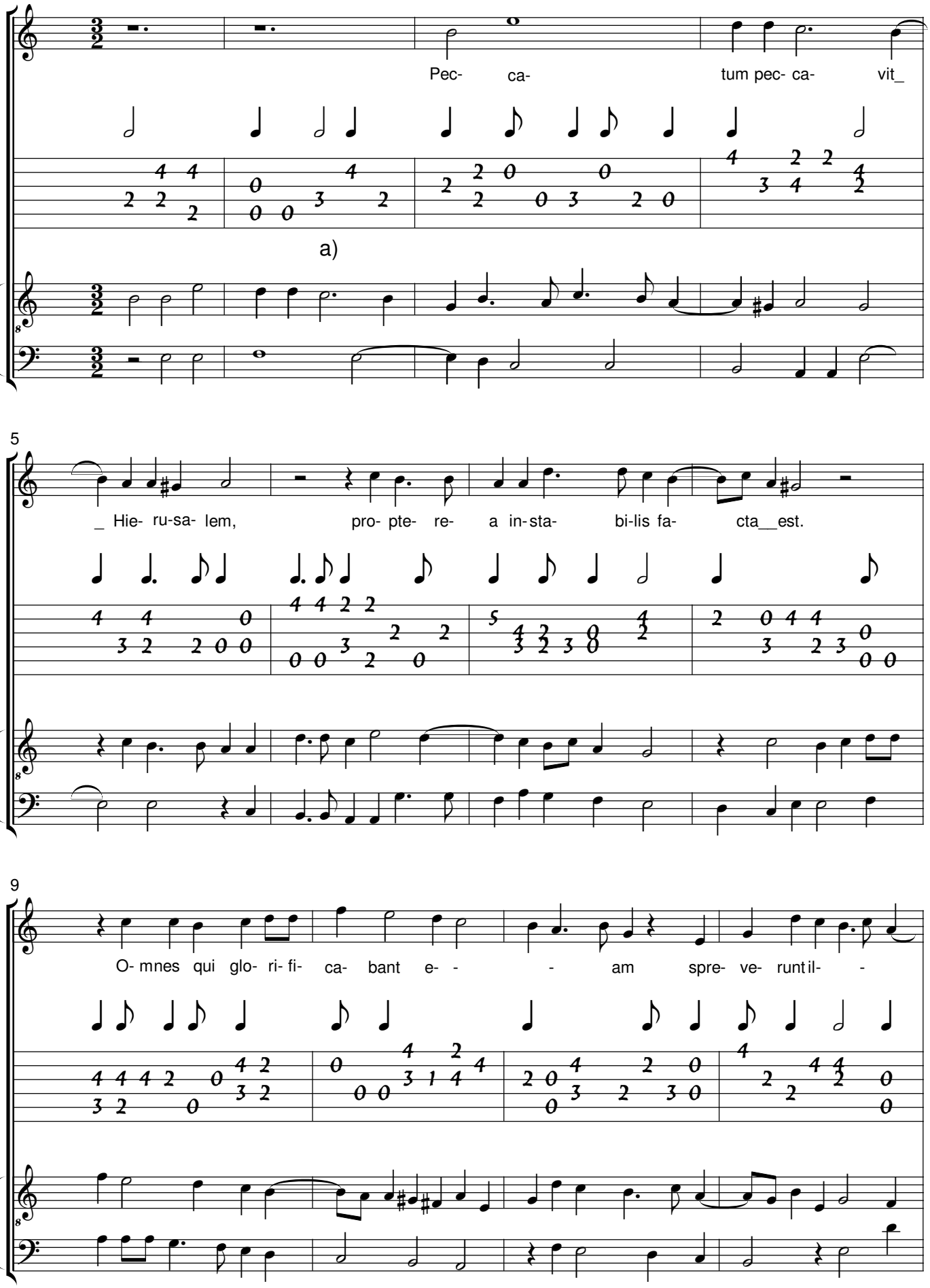
c) The 2 is a 3 in 29246, probably a scribal error.

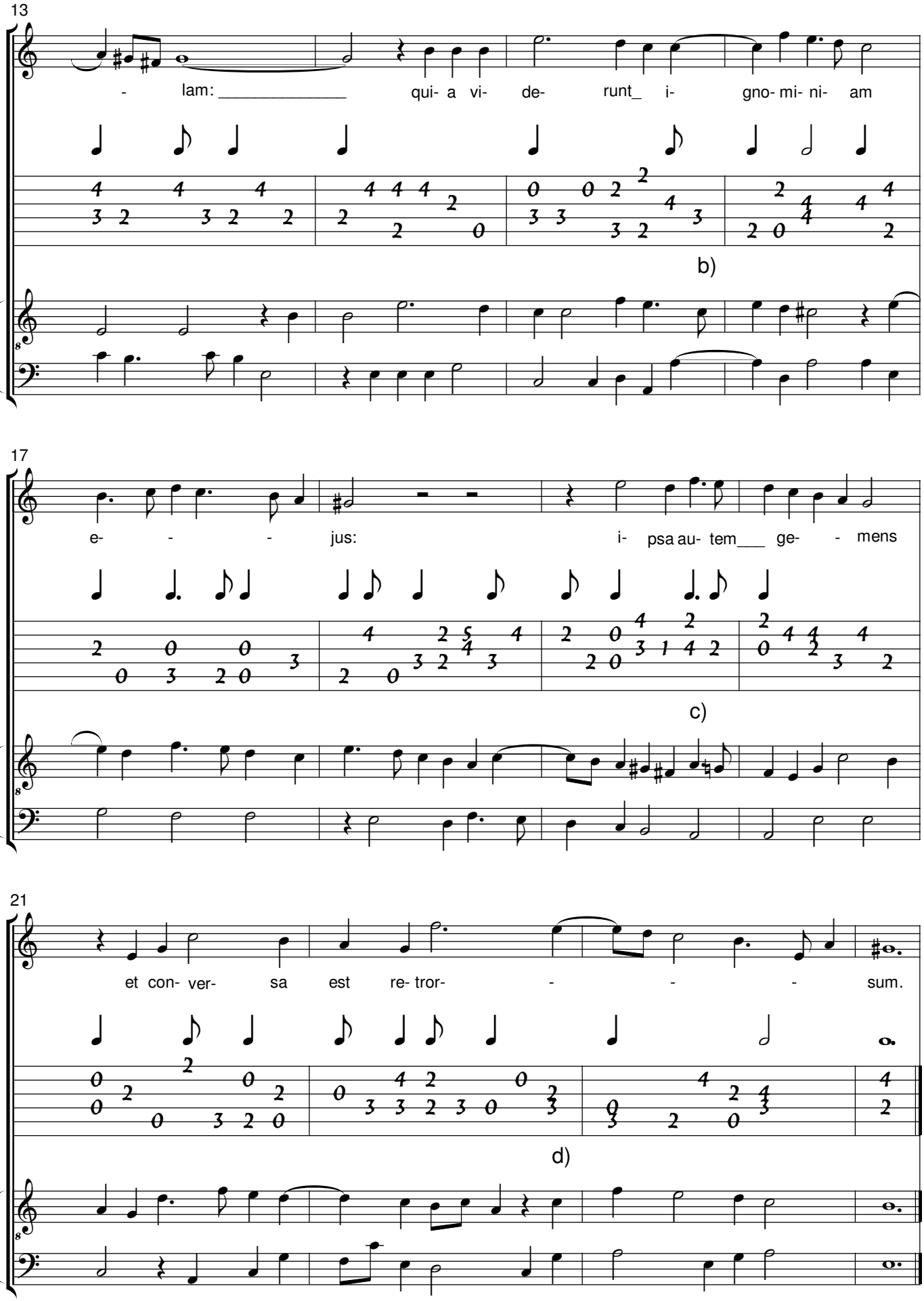
d) The two notes A and c are from the vocal version. 29246 has B and d instead.

e) The e in this chord is not from the vocal setting.

26. Peccatum peccavit (Lamentations, 6vv.) [G lute]

Robert White
29246 fol. 10




13
- lam: _____ qui- a vi- de- runt_ i- gno- mi- ni- am
b)
17
e- - - jus: i- psa au- tem___ ge- - mens
c)
21
et con- ver- sa est re- tror- - - - sum.
d)

## 26. Peccatum peccavit (Lamentation 6vv.) [G lute]

Robert White

British Library Add. 29246 fol. 10, Concordances and Clefs: EECM xxxii p. 62 (iii vv). 344 (89v) [sop:C1-0-b; alto:C3-0-B; tenor:F3-0-E; same as ed.], 41156-8 (21v) [sop:C1-0-b; alto:C3-0-B; bass:F3-0-E; sameas ed.], 34049 (17) [sop:C1-0-d'; same as ed.], 2035 (3) [sop:G2-1-e; alto:C2-1-e; bass:C4-1-A; up a 4th from ed.], (37) [sop:C1-0-b; alto:C3-0-B; bass:F3-0-E;  same as ed]

### Comments:

a) The c, which appears in the vocal setting, seems to have been erased from the intabulation.

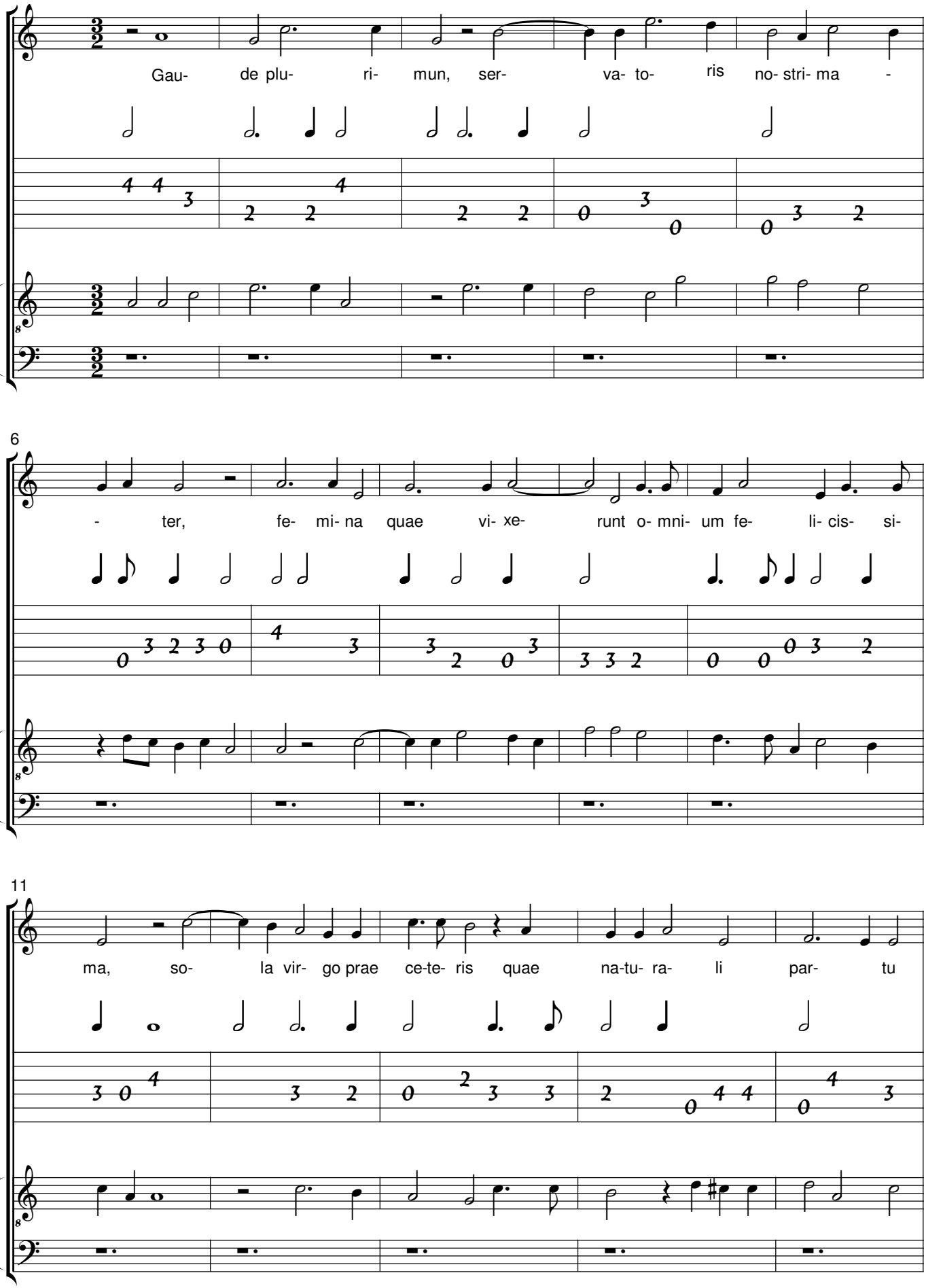
b) The c in the intabulation is an f' in the vocal score.

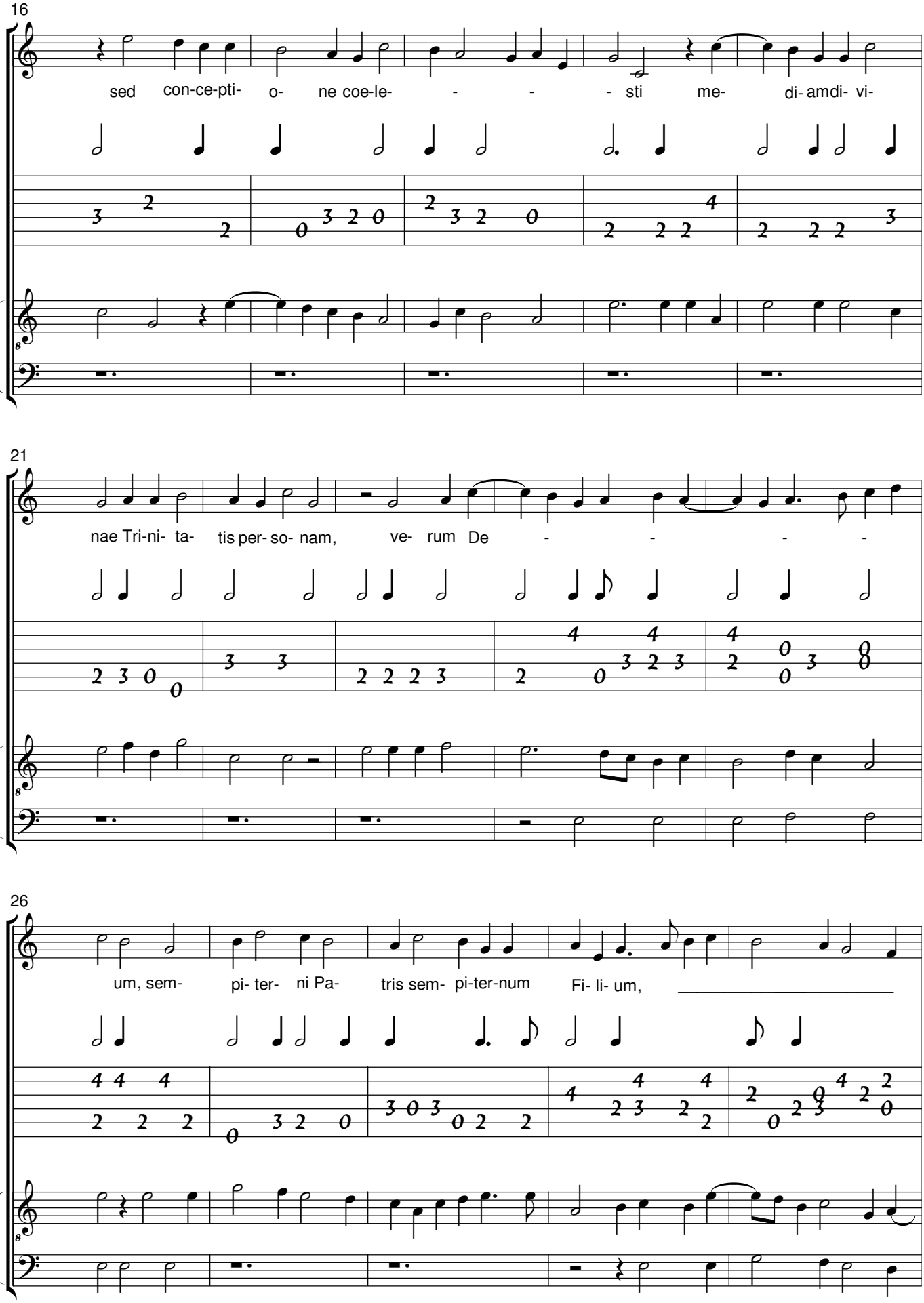
c) The dotted rhythm in the last beat was editorially added from the vocal score.

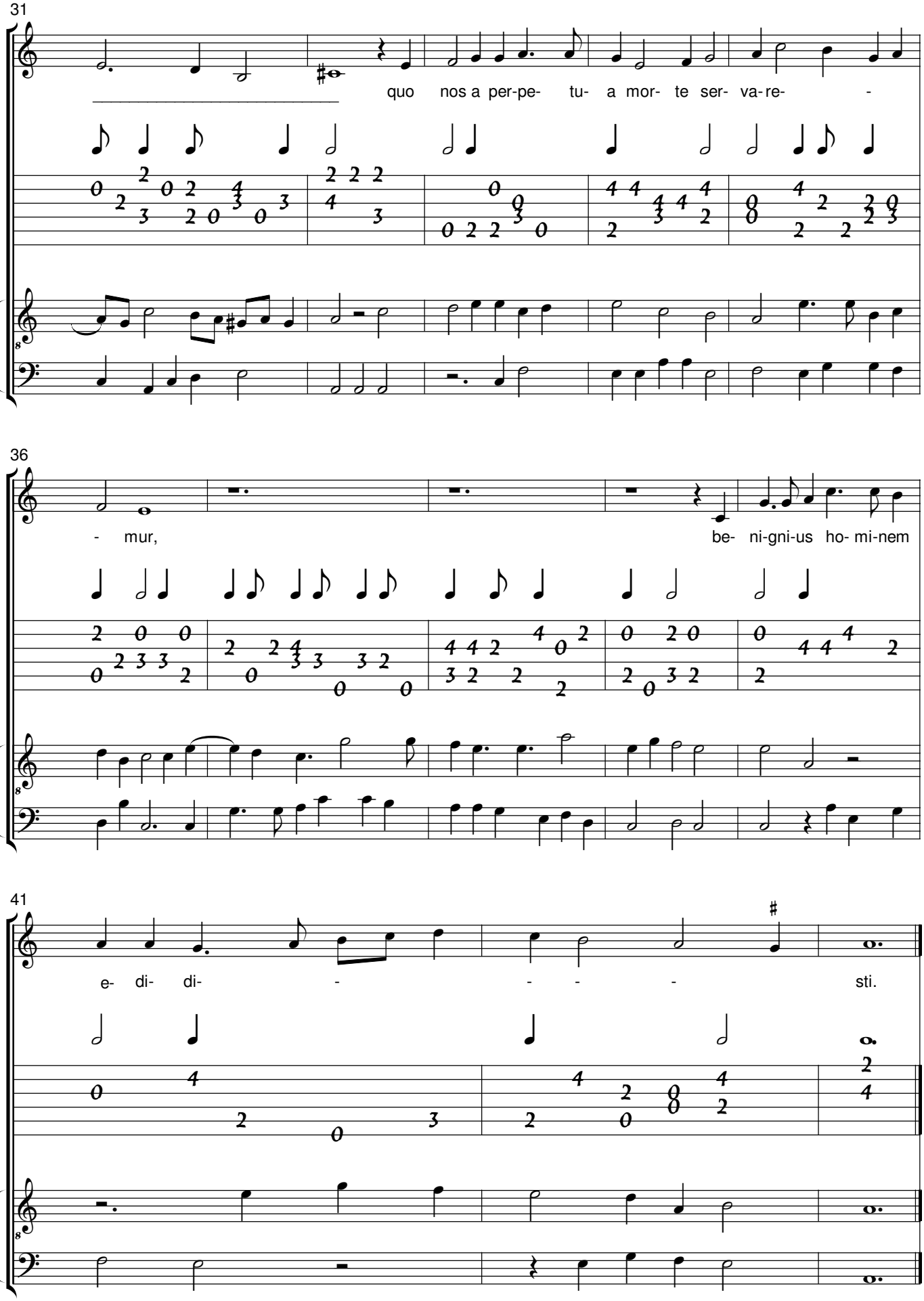
d) The last two beats of bar 22 are different from the vocal setting. The original intabulation has been left intact with the exception of the c in the last beat (originally a d).

27. Gaude Plurimum [G lute]

John Taverner
29246 fol. 10




16
sed con-ce-pti- o- ne coe-le- - - - sti me- di- amdi- vi-
21
nae Tri-ni- ta- tis per- so- nam, ve- rum De - - - -
26
um, sem- pi- ter- ni Pa- tris sem- pi-ter-num Fi- li- um,


31
quo nos a per-pe- tu- a mor- te ser- va-re-
36
- mur, be- ni-gni-us ho- mi-nem
41
e- di- di-
sti.

## 27.Gaude plurimum [G lute]

John Taverner

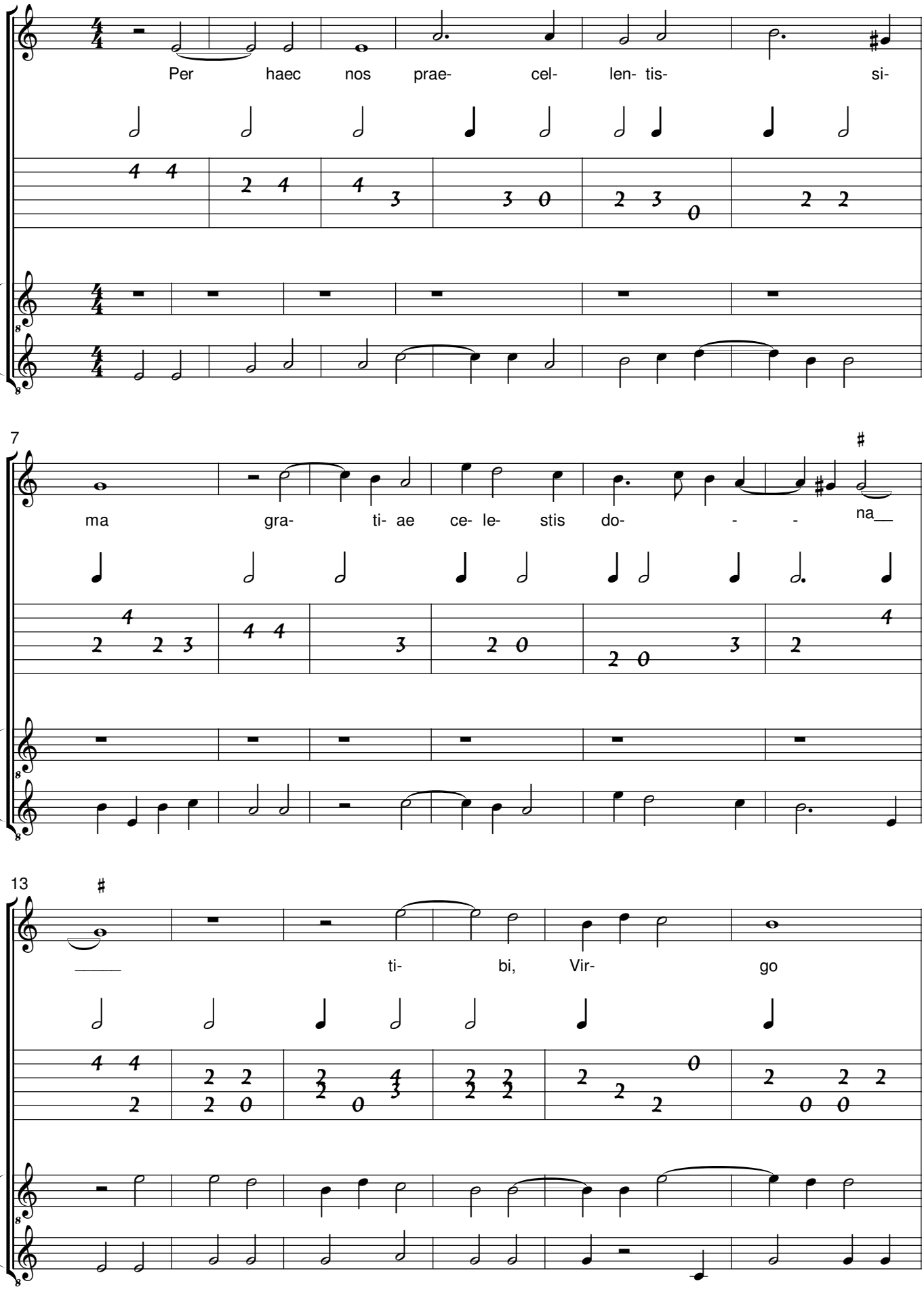
British Library Add. 29246 fol. 10, Concordances and Clefs: EECM xxv p. 32 (iii vv). 1 (14v) [bass:C5-0-E, same as ed.], 354-8 (31v) [sop:tacet; altus:C1-0-a; tenor:tacet; quintus:C3-0-A; bass:tacet same as ed. although the names for the parts are different], 34049 (18) [sop:tacet], 1469-71 (14) [sop:C1-0-a; alto:C3-0-A; bass:tacet; same as ed.], 344 (82v) [C1-0-a; C3-0-A; F3-0-E, as ed.], 2035 [copied twice] (3v) [sop:G2-1-d; alto:C2-1-d; bass:C4-1-A; up a 4th from ed.]; (37v) [sop:C1-0-a; alto:C3-0-a; bass:F3-0-E; same as ed.], 18936-9 (10) [sop:C1-0-a; alto:C3-0-A; bass:F3-0-E; same as ed.], 41156-8 (22) [sop:C1-0-b; alto:C3-0-A; bass:F3-0-E; same as ed.].

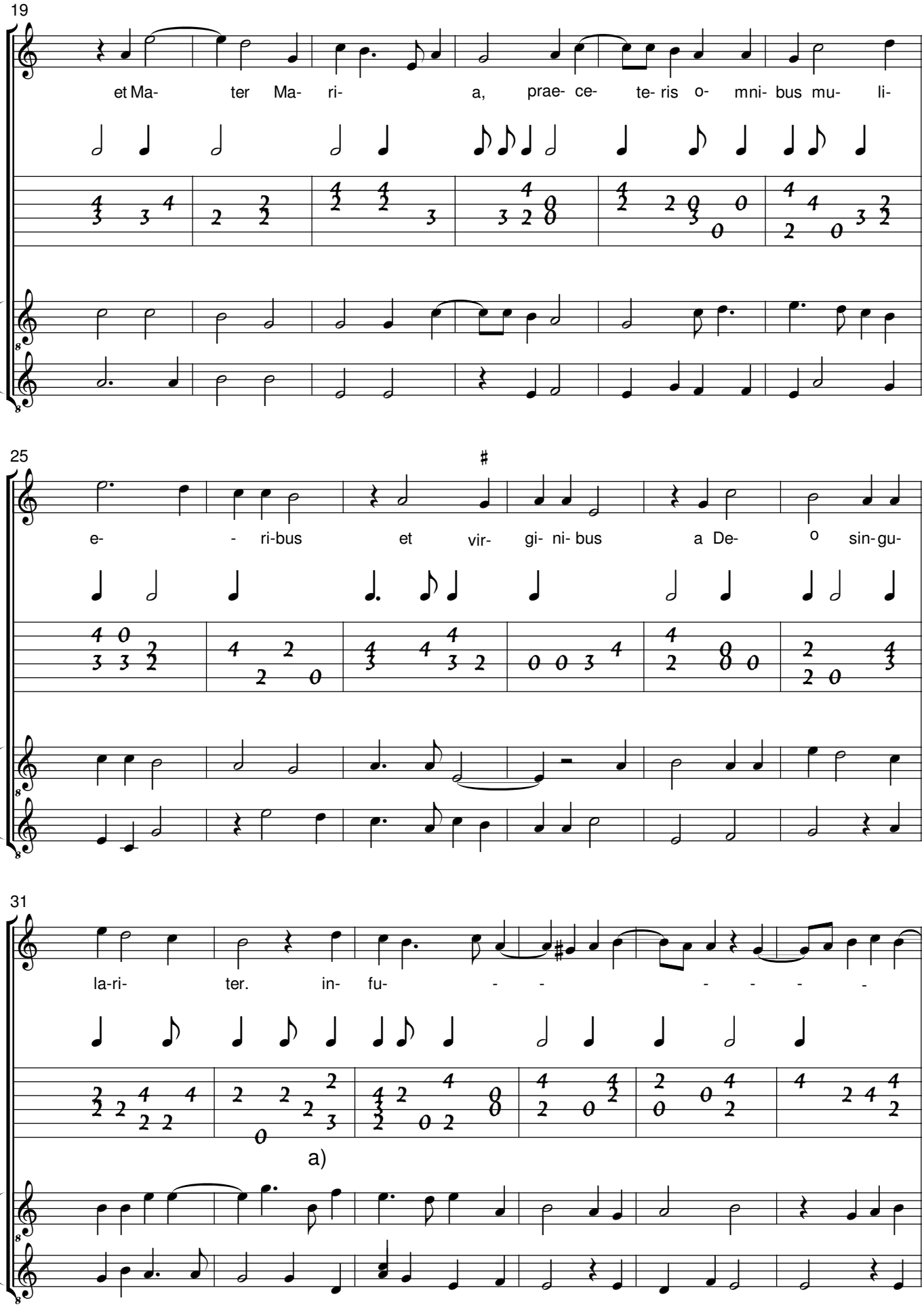
### Comments:

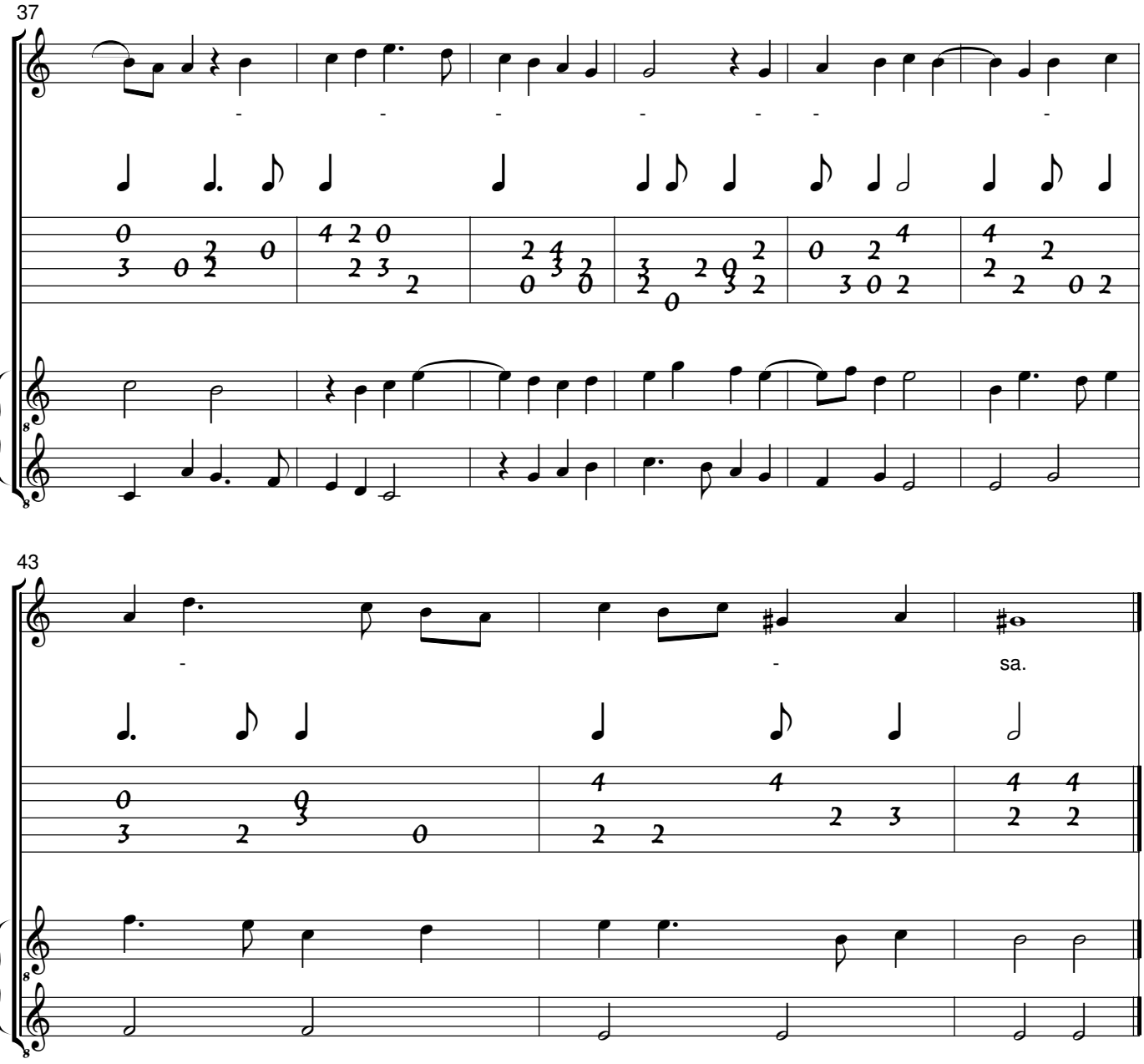
Note: Piece in the low clefs with a version up a 4th in 2035 (fol. 3v).

28. Per haec nos (Salve intermerata) [G lute]

Thomas Tallis
29246 fol. 10v




19
et Ma- ter Ma- ri- a, prae- ce- te- ris o- mni- bus mu- li-
25
e- - ri-bus et vir- gi- ni- bus a De- o sin-gu-
31
la-ri- ter. in- fu- - - - - - -
a)


37
43
sa.

## 28. Per haec nos (Salve intermerata) [G lute]

Thomas Tallis

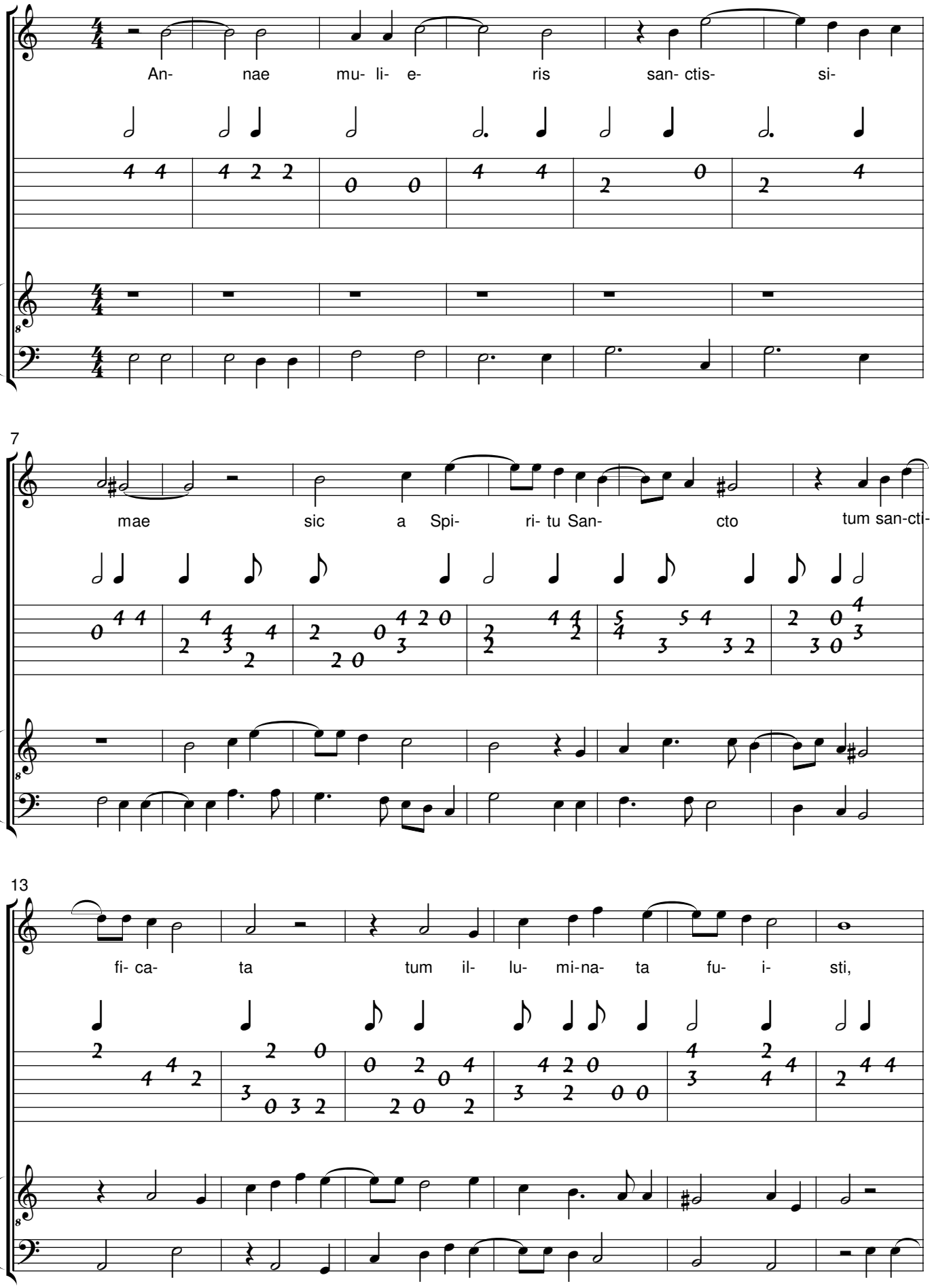
British Library Add. 29246 fol. 10, Concordances and Clefs: TCM vi p. 144 (iii vv). 341-4 (36, 39v, 36, 38v) [sop:C1-0-e; alto:tacet, C3-0, tenor:C4-0-E; bass:tacet, C5-0], 344 (85v) [sop:C1-0-e; alto:C3-0-e; tenor:C4-0-E; same as ed.], 1 (16) [tacet], 34049 (33) [sop:C1-0-e; same as ed.], 354-8 (39) [sop:C1-0-e; alto:C3-0-e; quintus:C4-0-E; tenor: tacet; bass:tacet; same as ed.], 41156-8 (22v) [sop:C1-0-e; alto:C3-0-e; bass:C4-0-E; same as ed.], 2035 (5) [sop:G2-1-a; alto:C2-1-A; bass:C3-1-A; up a 4th from ed], (39v) [sop:C1-0-e; alto:C3-0-e; bass:C4-0-E; same as ed.], 1469-71 (18v) [sop:G1-0-a; alto:tacet; bass:C4-0-E; same as ed.]

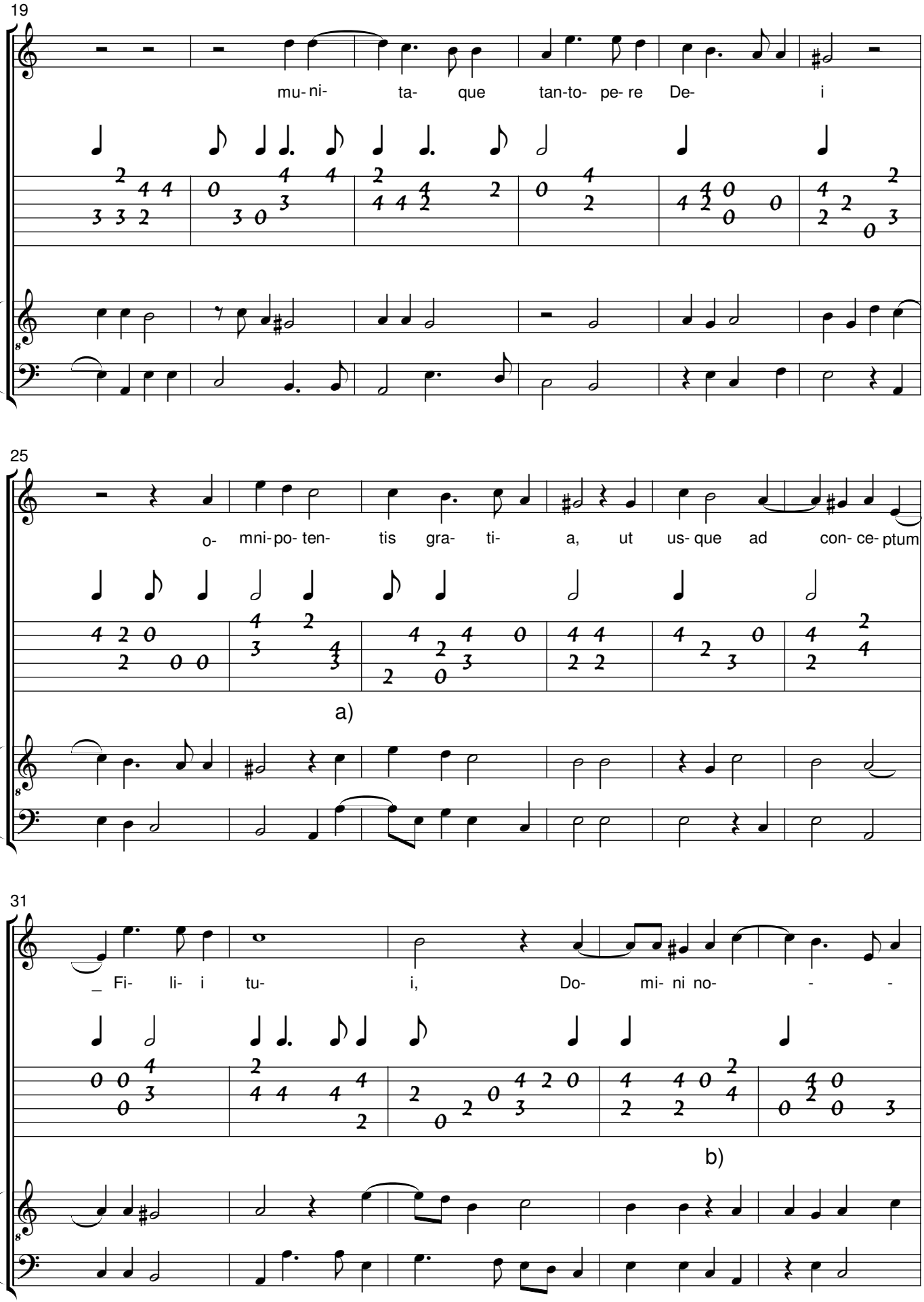
### Comments:

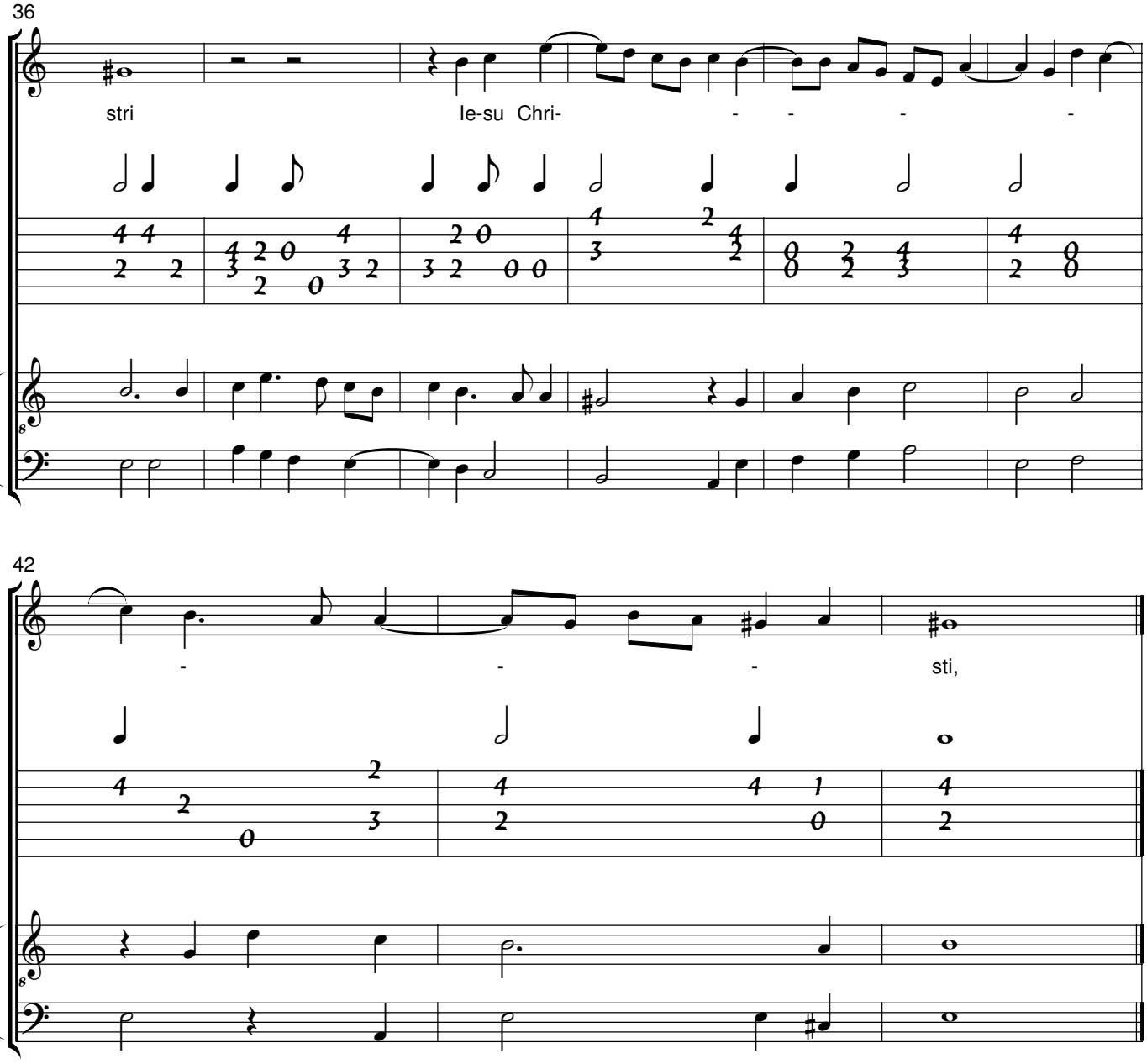
a) The b in the intabulation is a d in the vocal setting.

29. Annae mulieris (Salve intemerata) [G Lute]

Thomas Tallis
29246 fol. 10v




19
mu- ni- ta- que tan-to- pe- re De- i
25
o- mni- po- ten- tis gra- ti- a, ut us- que ad con- ce- ptum
a)
31
_ Fi- li- i tu- i, Do- mi- ni no- - -
b)


36
stri
Ie-su Chri-
- - - -
42
- - - sti,

## 29. Annae mulieris (Salve intermerata Virgo) [G lute]

Thomas Tallis

British Library Add. 29246 fol. 10v , Concordances and Clefs: TCM vi p. 144 (iii vv). See no.28. 1 (16) [tacet], 2035 (5) [sop:G2-1-e; alto:C3-1-e; bass:C4-1-A; up a 4th from ed], (39v) [sop:C1-0-b; alto:C4-0-b; bass:F3-0-E; same as ed.] 18936-9 (11v) [sop:C1-0-b; alto:C4-0-B; bass:F4-0-E; same as ed.] 34049 (33v) [sop:C1-0-b; same as ed.], 41156-8 (23) [sop:C1-0-b; alto:C4-0-B; bass:F3-0-E; same as ed.] 344 (85v) [sop:C1-0-b; alto:C4-0-b; tenor:F3-0-E; same as 2035]

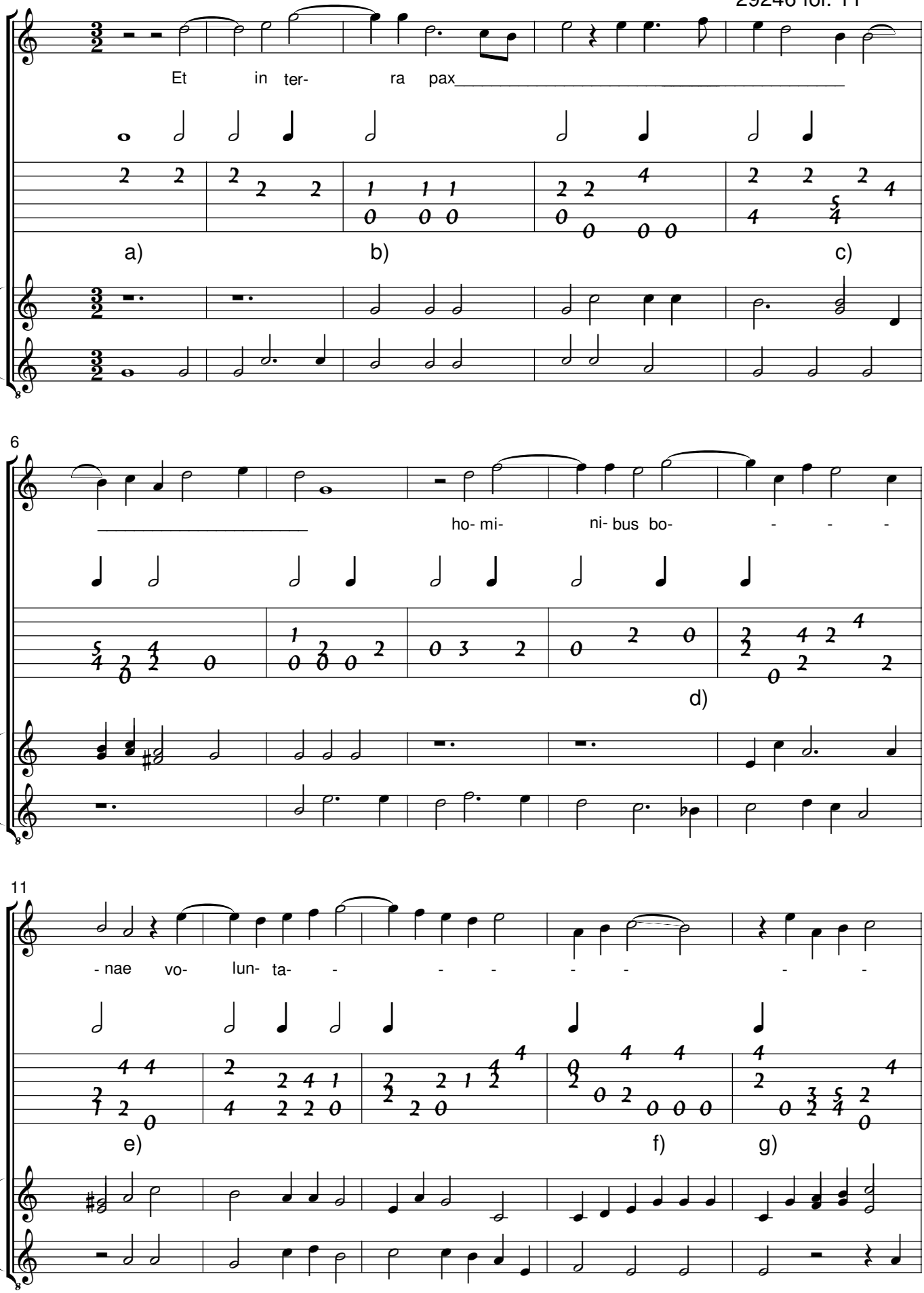
### Comments:

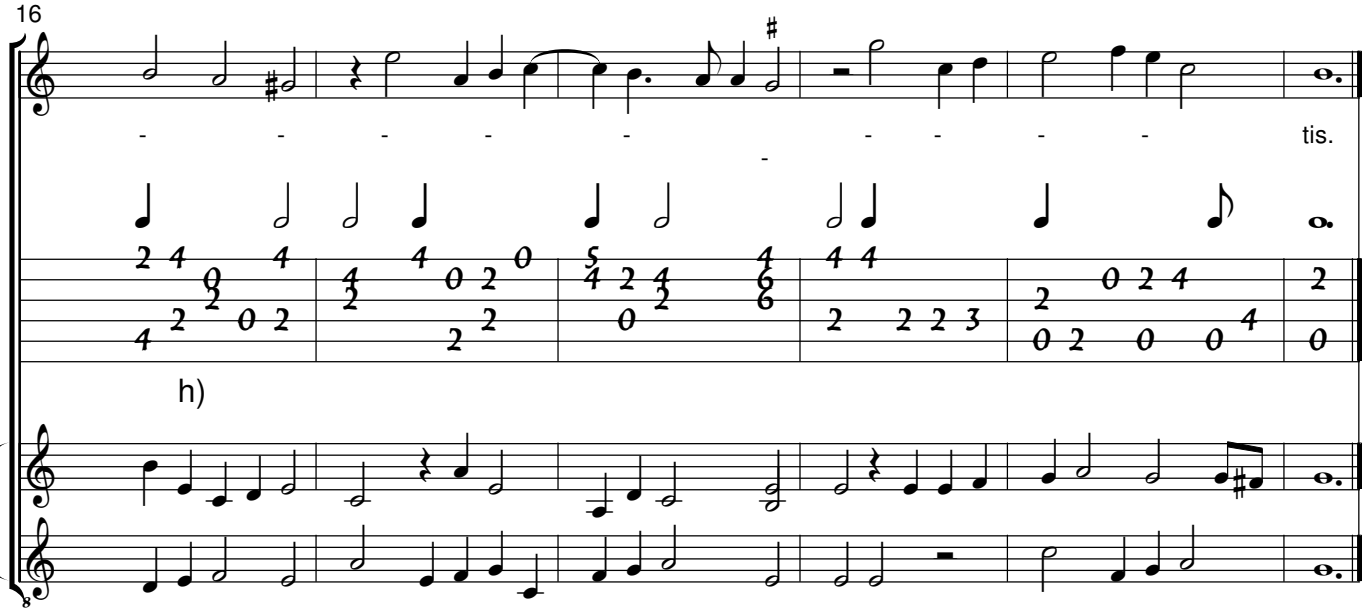
a) 29246 adds a c on the upper line, the vocal score has an a in both voices.

b) The rhythm is not clear in 29246 so the one from the vocal score was used.

31. Et in terra pax (Corona spinea) [c-treble lute]

Taverner
29246 fol. 11




16
tis.
h)

## 31. Et in terra pax (Corona spinea) [c-treble lute]

Taverner

British Library Add. 29246 fol. 11, Concordances and Clefs: E.E.C.M. 20, p. 75 (iii vv). G2+C2+C4+C4+F4+F4 [great comp.] but G2+C2+C4 [highest clefs] for intabulation. 2035 (14) [sop:G2-0-d; alto:C2-0-g; bass:C4-0-G; same as ed.]

**Comments:**

a) There are only three g minims at the start of the intabulation in 29246, which means that the bar is short by a minim. Hence the first minim was made a semibreve to have the correct value and to imitate the top line.

b) The first g in this bar does not appear in the vocal setting.

c) The intabulation includes notes from the top part.

d) The B-flat is not indicated in the vocal setting.

e) The A is a rest in the vocal setting.

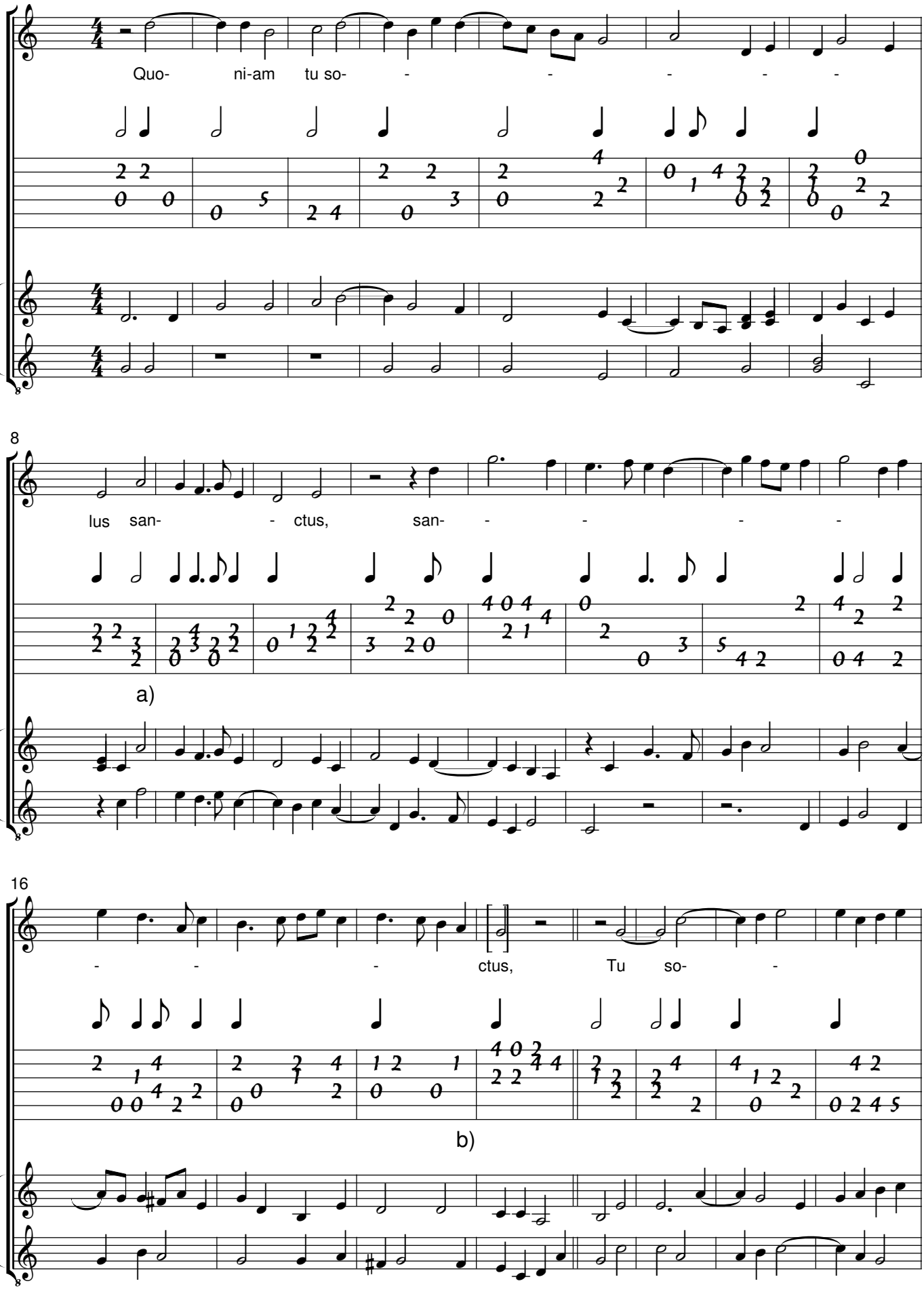
f) The repeated g's are not present in the vocal setting.

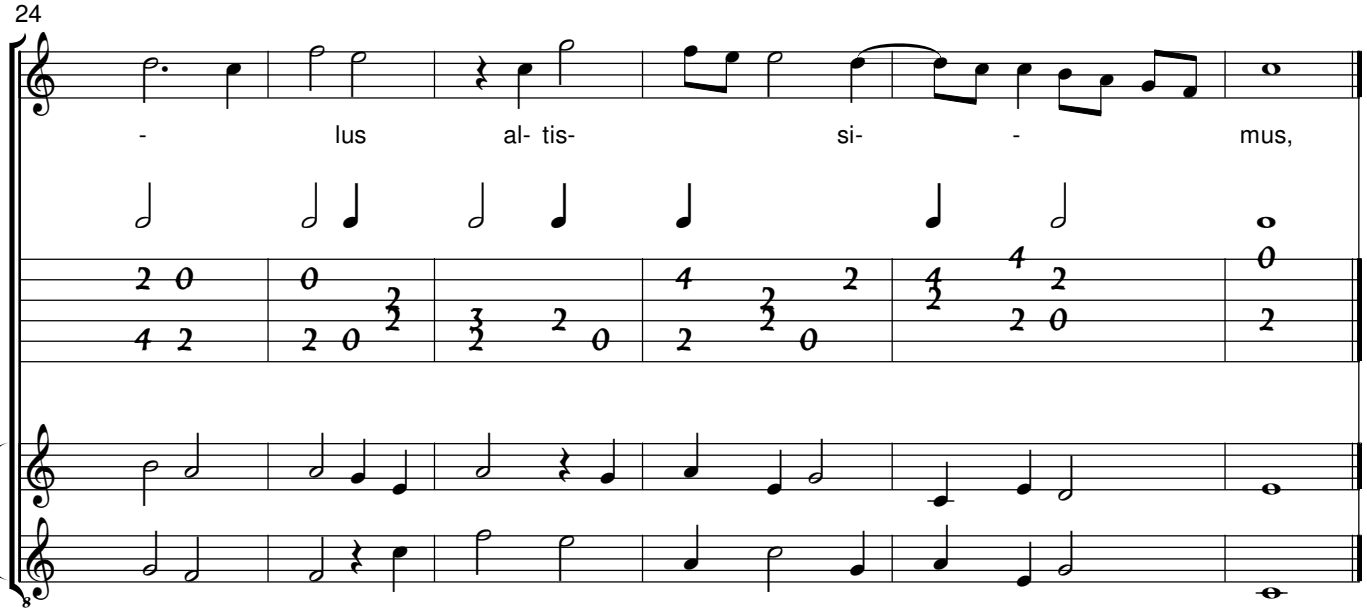
g) The alto line should be g, c, f, and not c, g, f.

h) The e is a g in the vocal setting.

32. Quoniam/Tu solus (Corona spinea) [c-treble lute]

John Taverner
29246 fol. 11v




24
- lus al- tis- si- - mus,

## 32. Quoniam/Tu solus (Corona spinea) [d-treble lute]

John Taverner

British Library Add. 29246 fol. 11v, Concordances and Clefs: EECM xx p. 75 (iii vv). G2+C2+C4+C4+F4+F4 [great comp.] but G2+C2+C4 (same as 57).

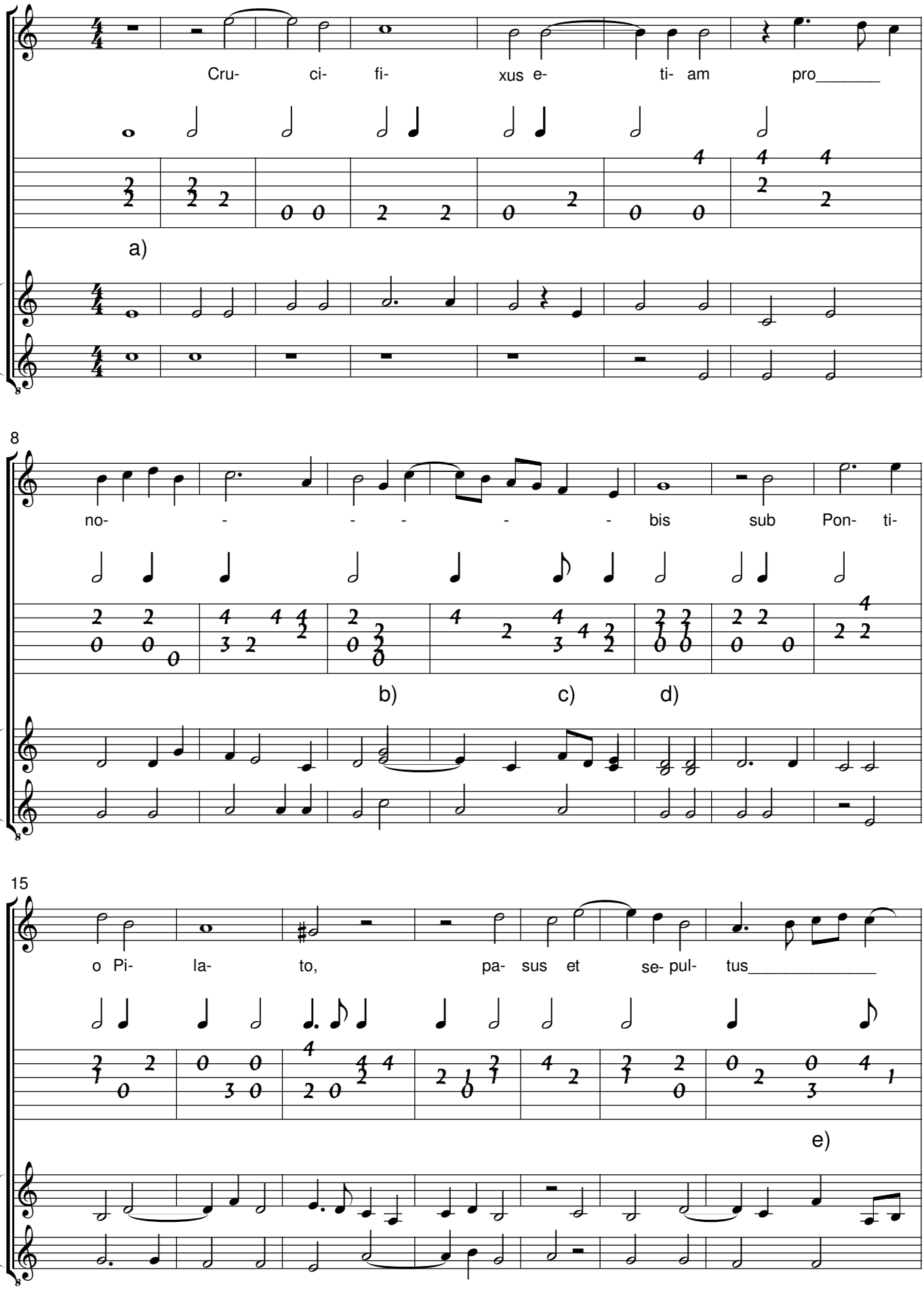
### Comments:

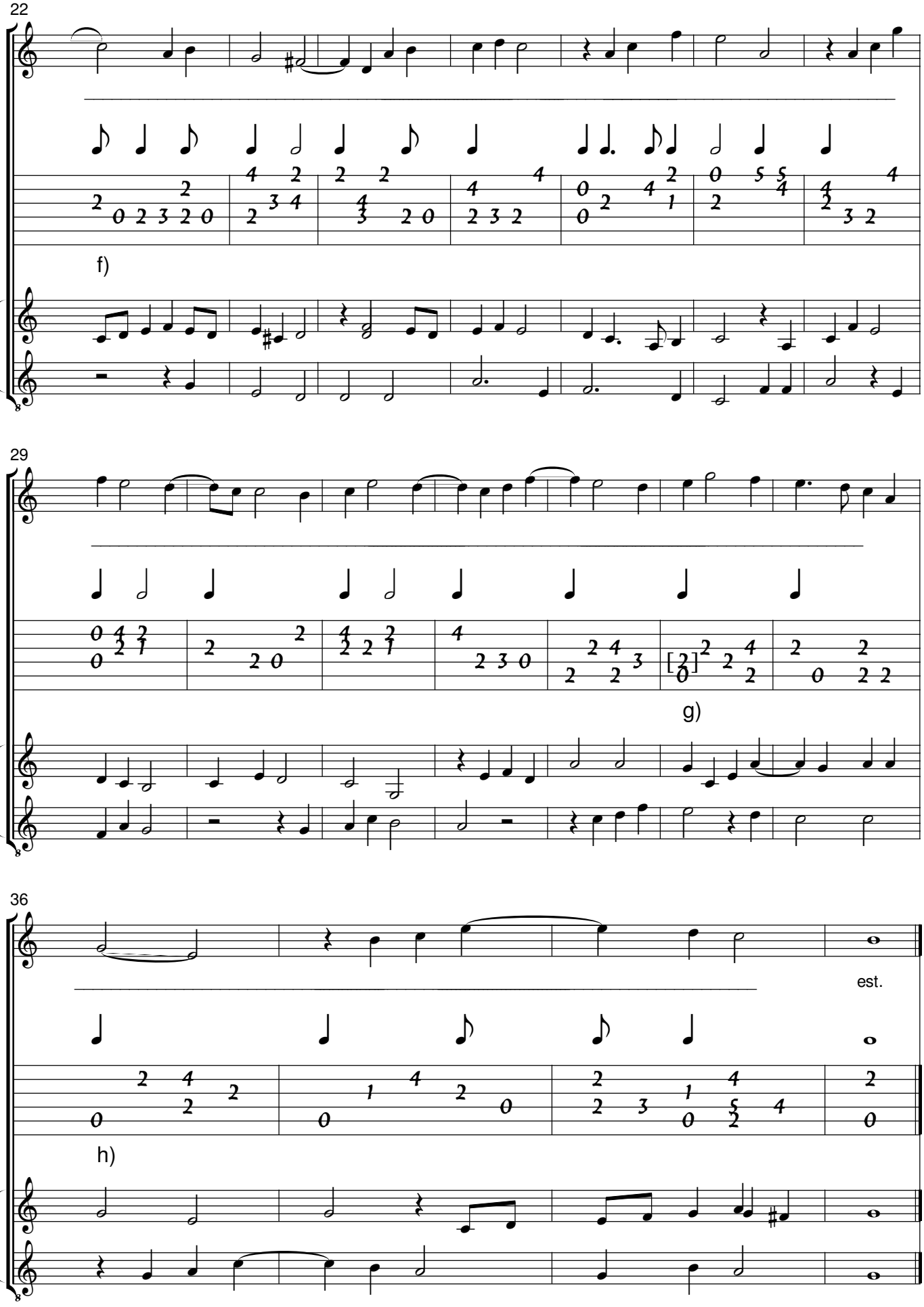
a) The top singing line is doubled by the intabulation.

b) In the original setting by Taverner the Quoniam and Tu solus sections are set for the high voices separated by a section for the lower voices. The intabulation omits this low section and links the two sections for high voices. In order for this to work, the last note in the superius (in brackets) was transposed down a third to g, and changed to a minim instead of the semibreve in the vocal setting.

33. Crucifixus (Corona spinea) [c-treble lute]

Taverner
29246 fol. 11v




22
f)
29
g)
36
est.
h)

## 33. Crucifixus (Corona spinea) [c-treble lute]

Taverner

British Library Add. 29246 fol. 11v, Concordances and Clefs: EECM xx p. 75 (iii vv). G2+C2+C4+C4+F4+F4 [great comp.] but G2+C2+C4 [highest clefs] for intabulation C-g'. See 344 (103v) [vii], 2035 (14) [sop:G2-0-e; alto:C2-0-e; bass:C4-0-E; same as ed.]

### Comments:

a) 29246 has a minim which was corrected as a semibreve to have the full value of the bar.

b) The e on the top line of this chord is not in the vocal setting.

c) The f is from the top singing line.

d) The d on the top of this chord is not in the vocal setting and there is an error in the intabulation's rhythm (minim-crotchet instead of two minims).

e) The f at the octave is not part of the vocal setting.

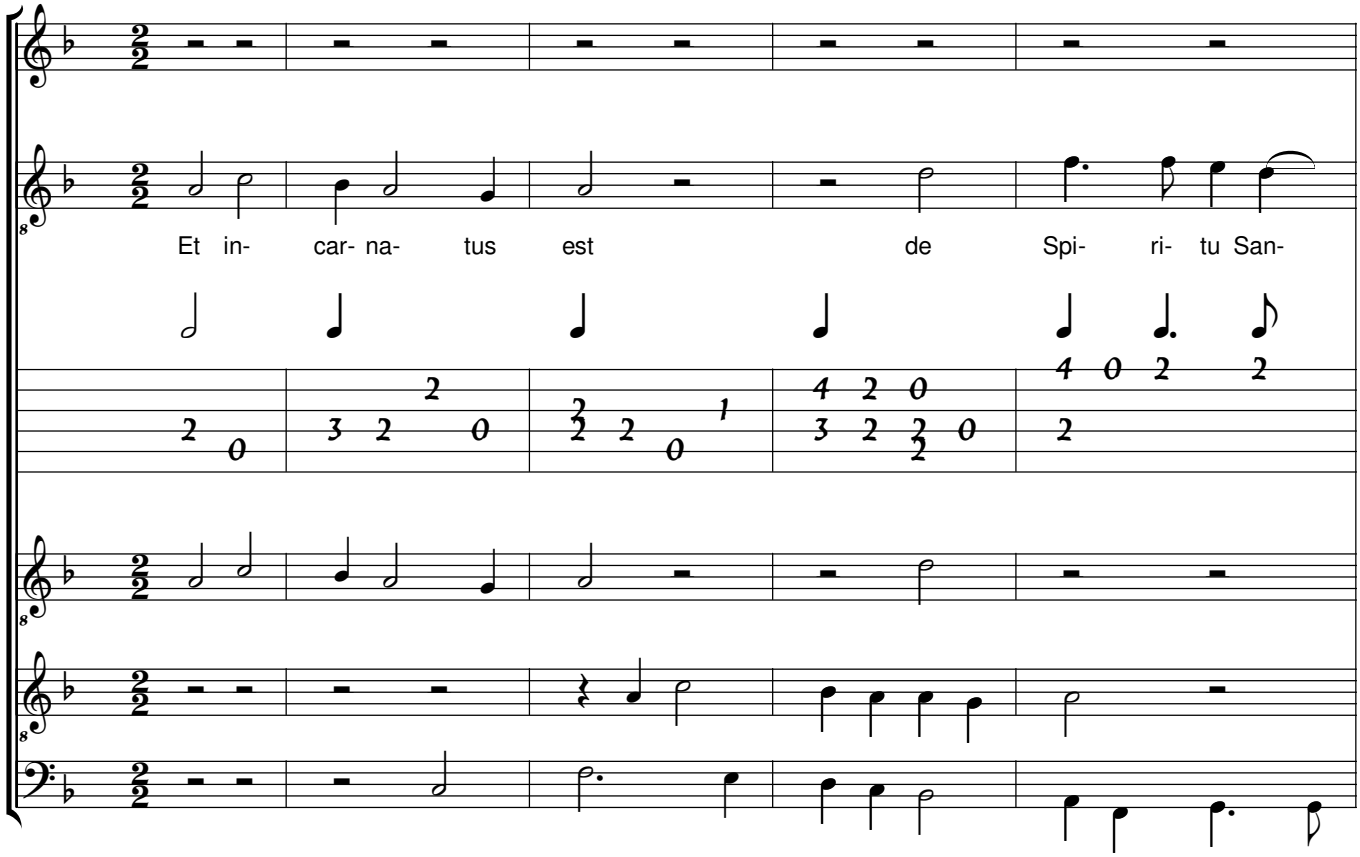
f) Missing A in the countertenor.

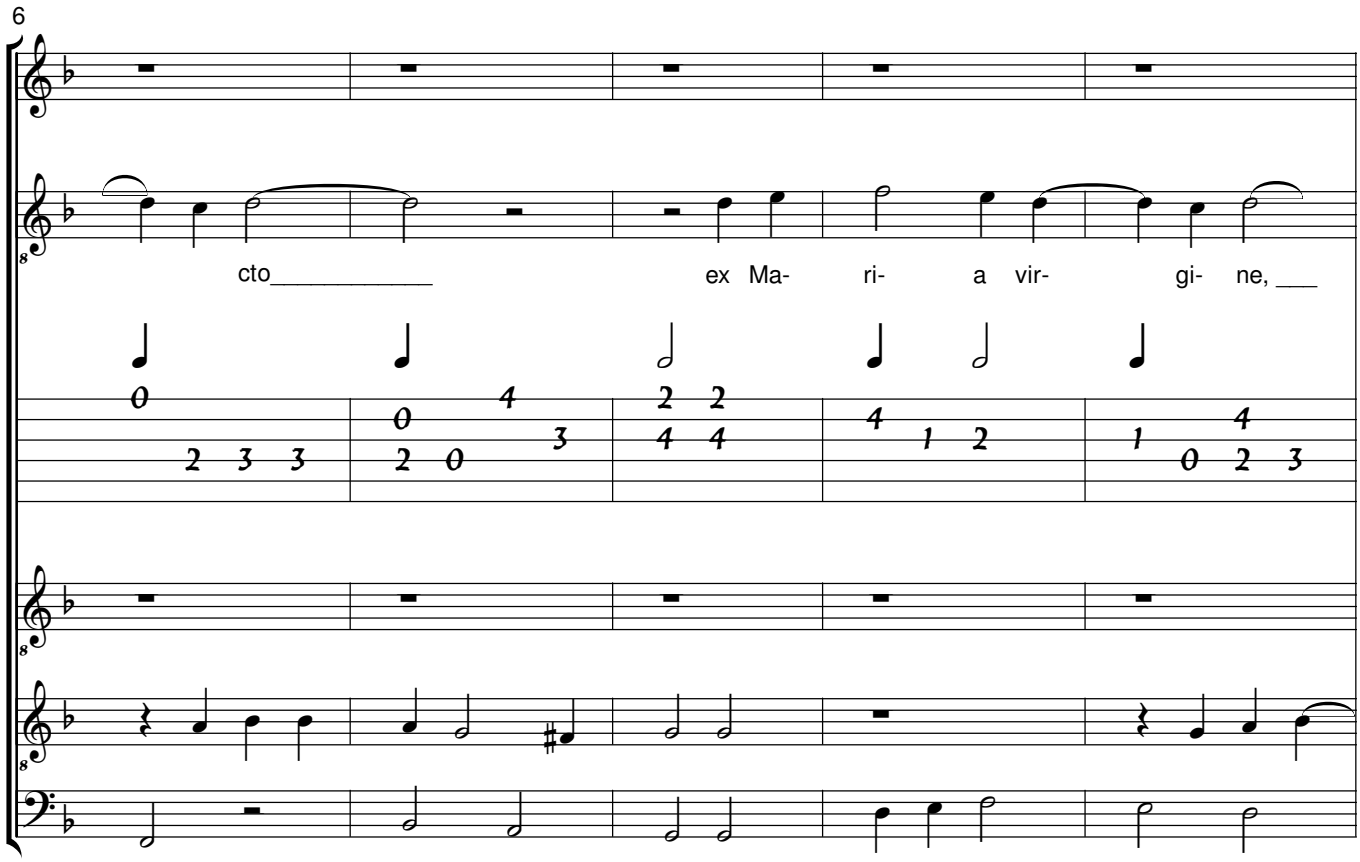
g) The e is from the vocal setting, and the intabulation had a c.

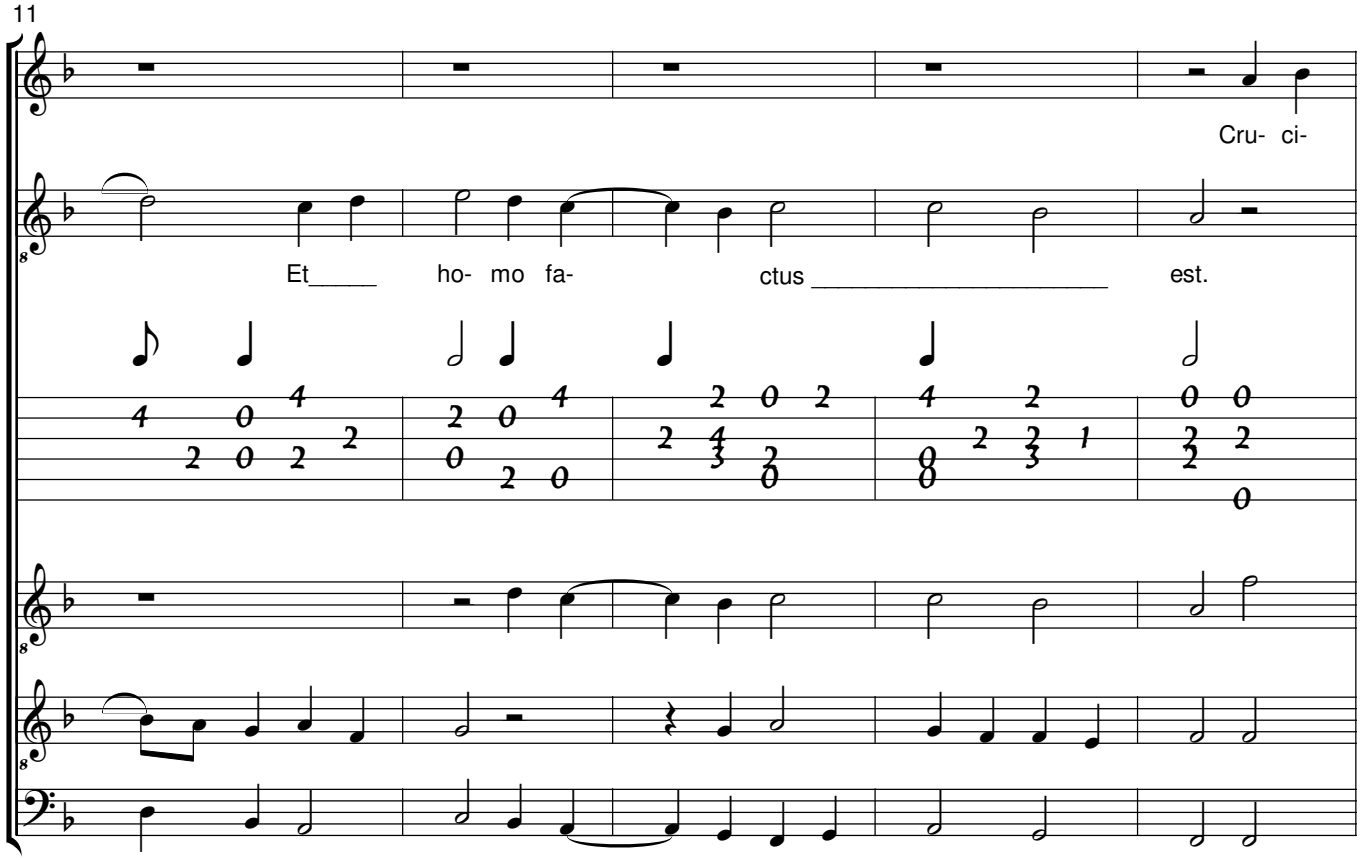
h) The intabulation skips the alto line and instead follows the treble line for the rest of the bar.

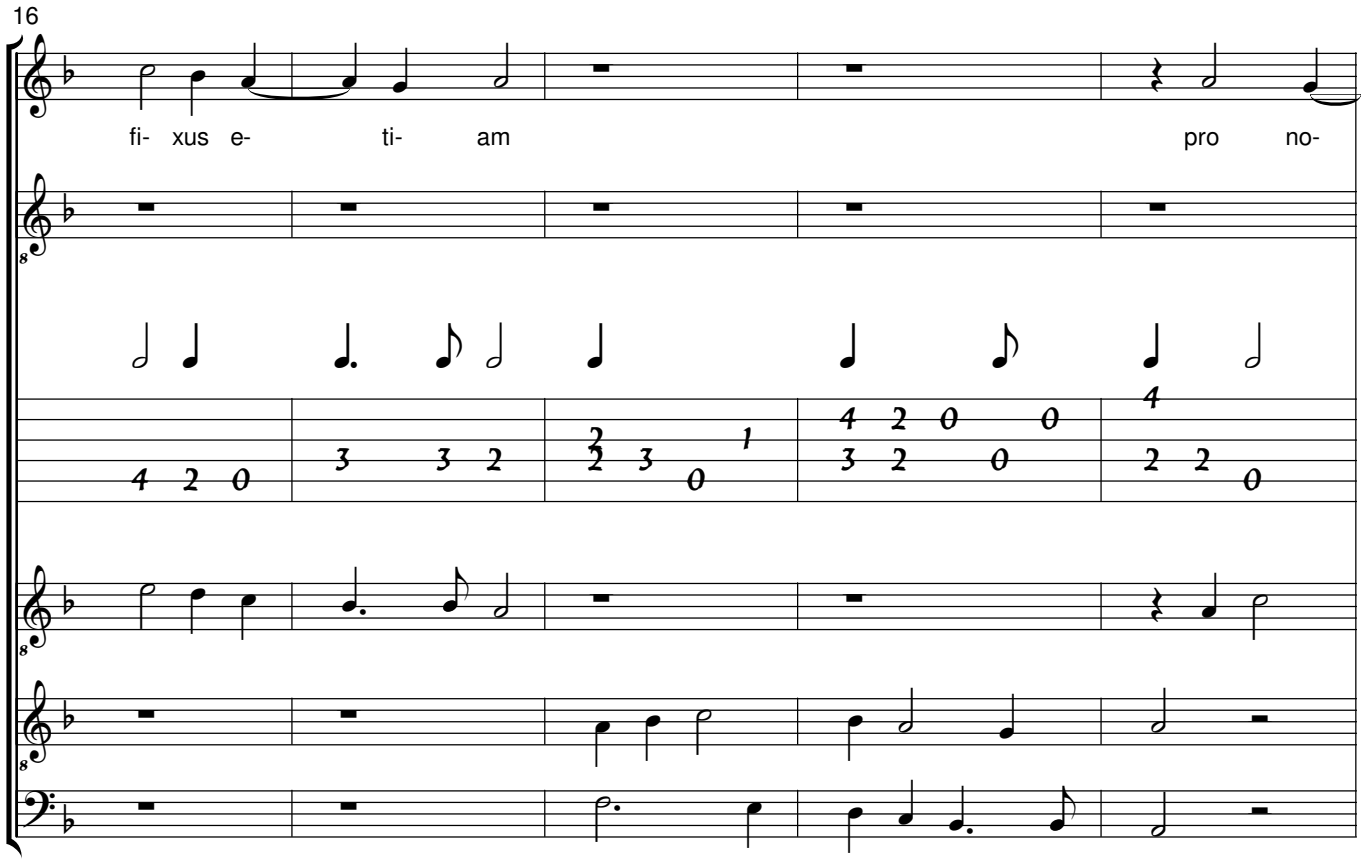
34. Et incarnatus est (Mean Mass) [F lute]

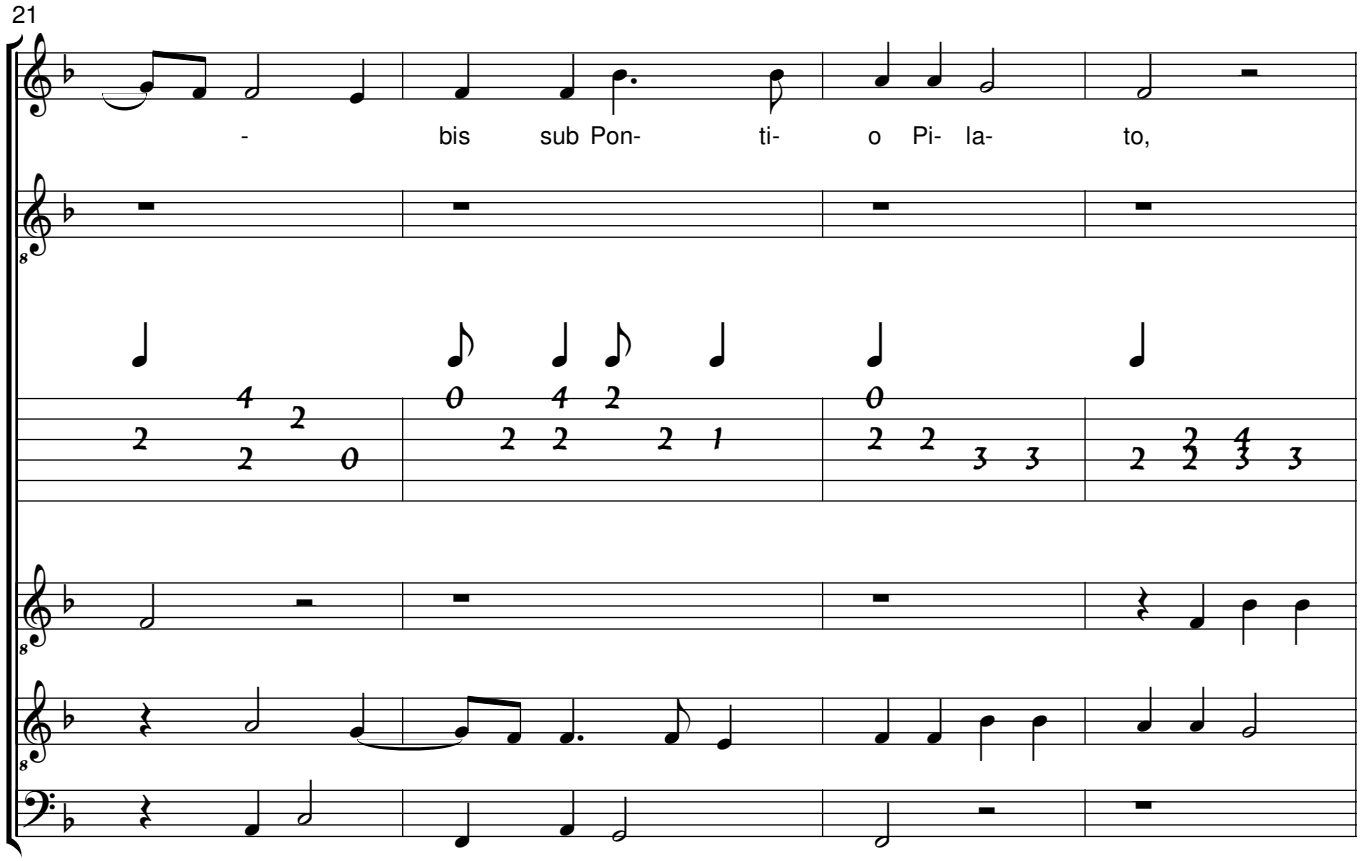
John Taverner
29246 fol. 11v

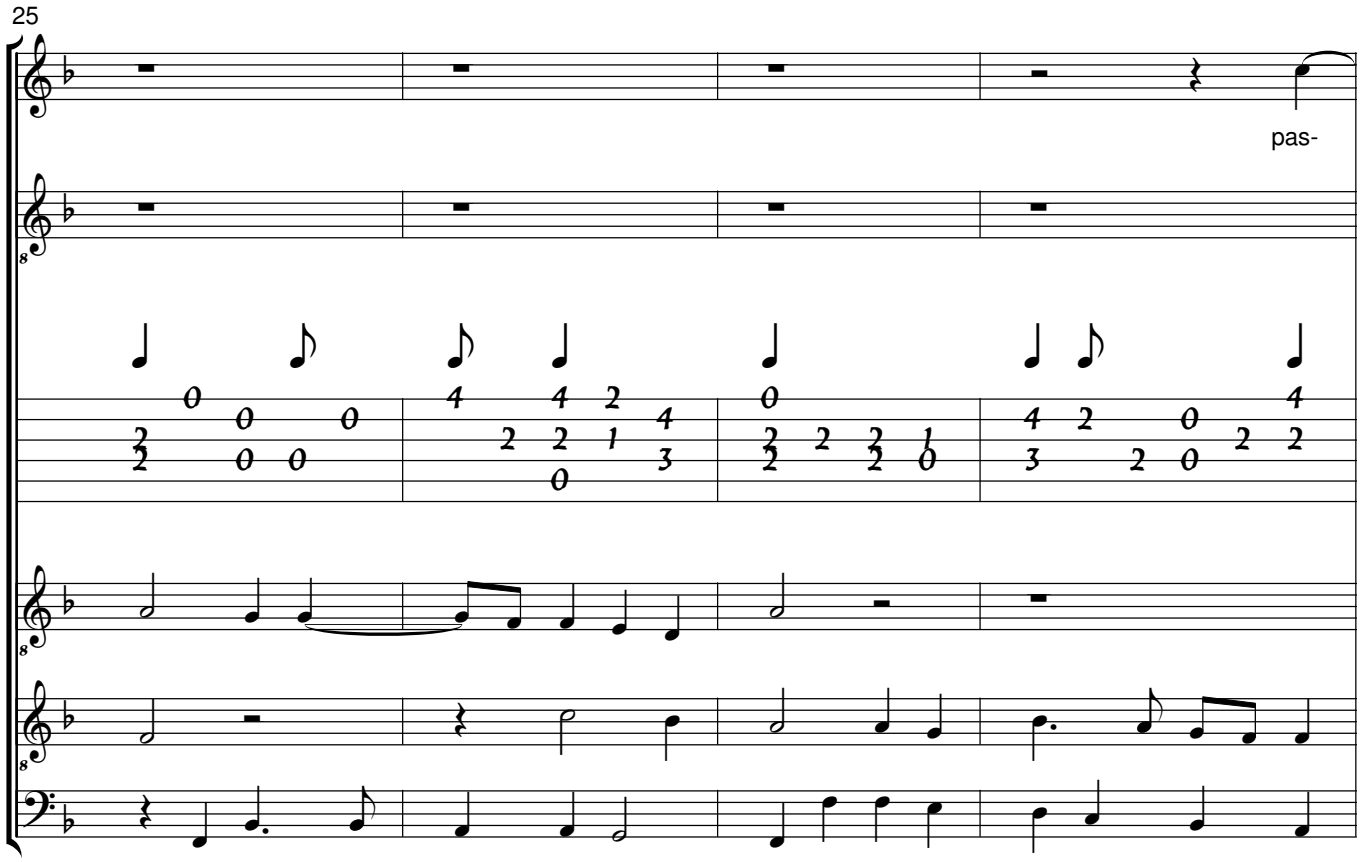


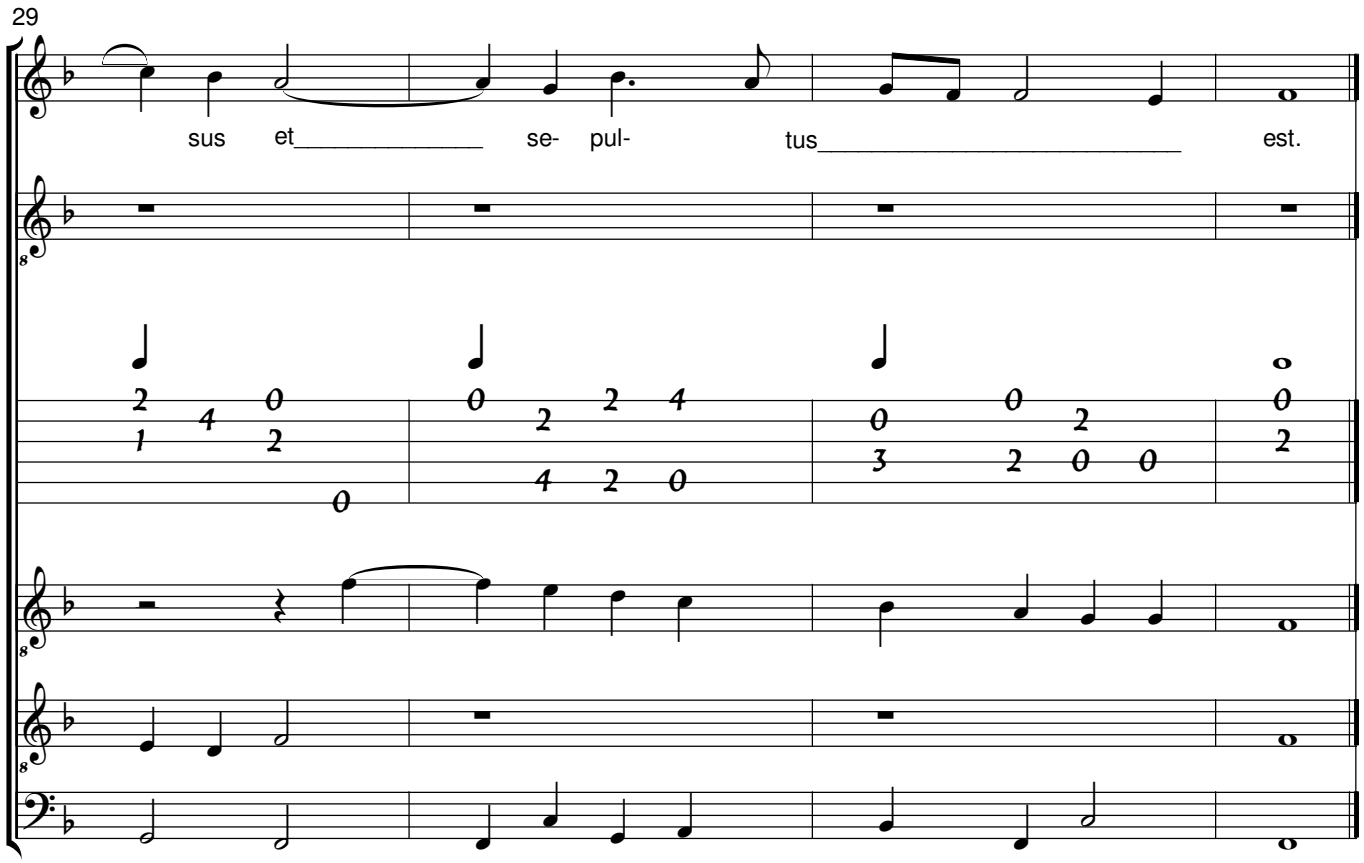




11
Cru- ci-
Et_____ ho- mo fa- ctus _____ est.


16
fi- xus e- ti- am pro no-


21
- bis sub Pon- ti- o Pi- la- to,


25
pas-


29
sus et se- pul- tus est.

## 34. Et incarnatus est (Mean mass) [F lute]

John Taverner

British Library Add. 29246 fol. 11v, Concordances and Clefs: EECM xxxv p. 91 (iv vv). 2035 (13v) [sop[it is the second part]:G2-0-e; alto:C2-0-e,g; bass:C4-0-G; up a 5th from ed.], 1 (12) [bass:F4-1; same as ed.]

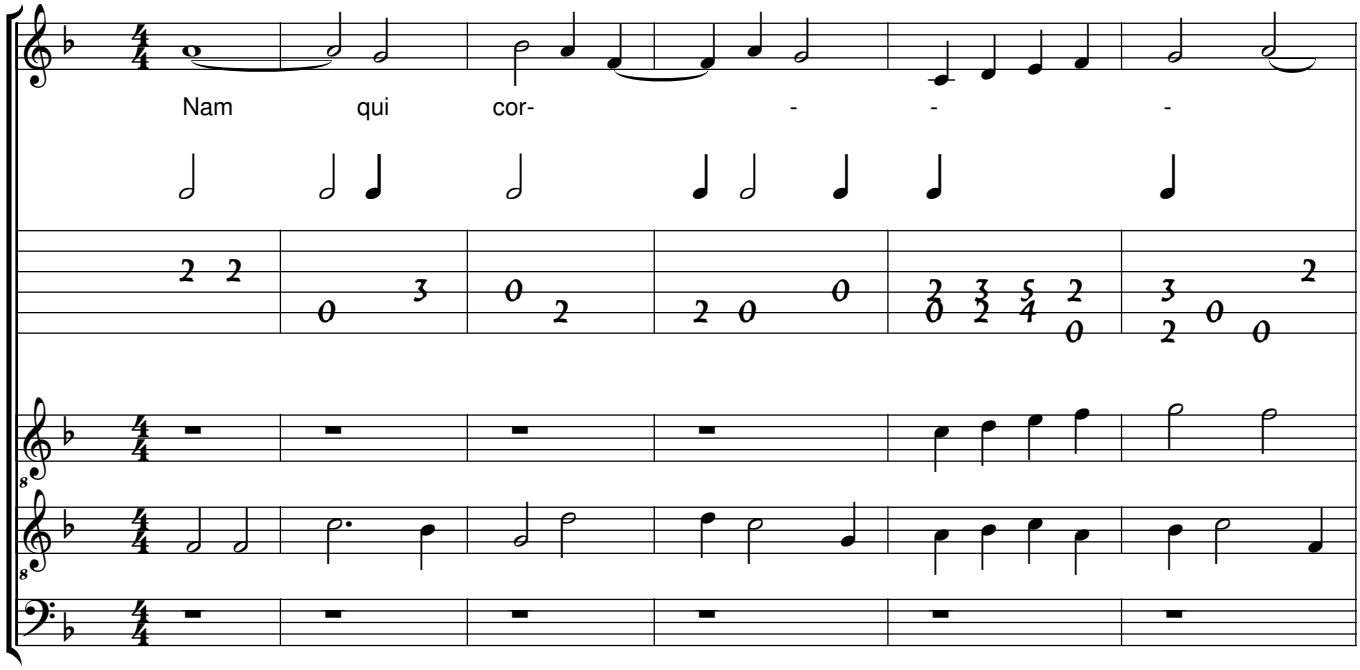
### Comments:

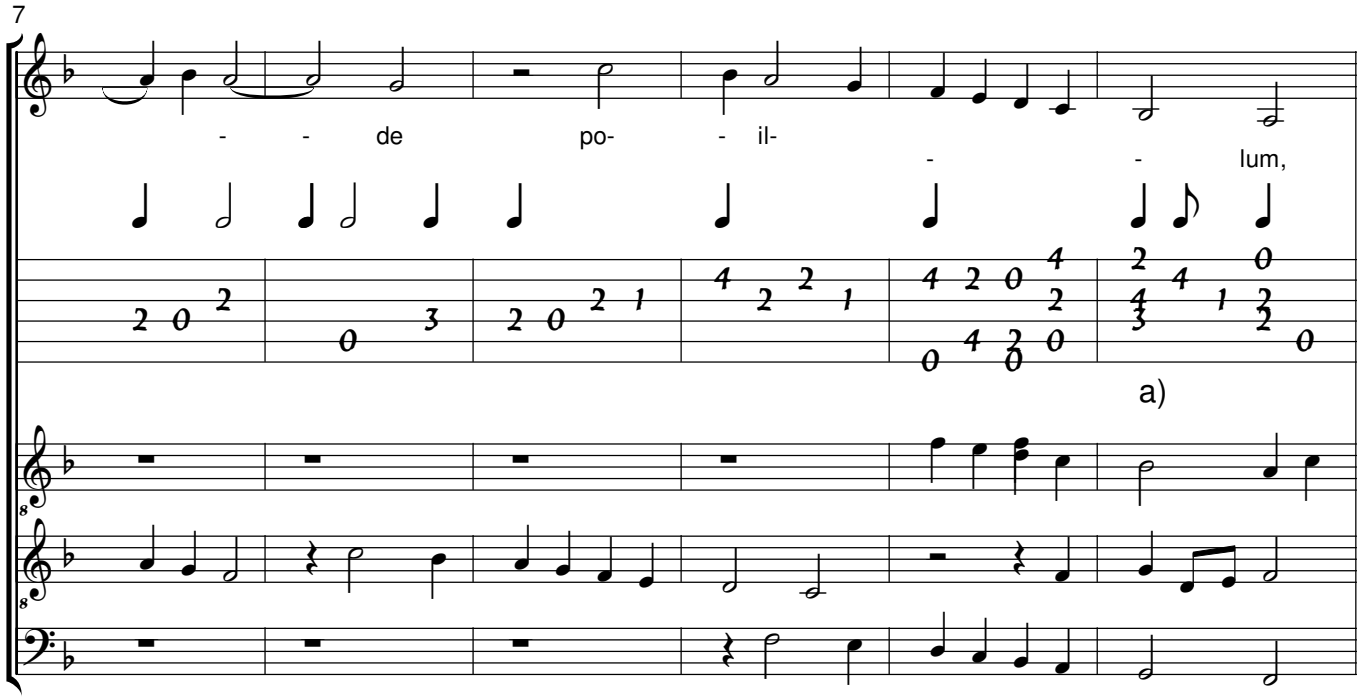
Note: This is a peculiar arrangement of this five voice section of the Credo. The five voices in the vocal setting are never present altogether; instead a three voice texture alternating between the different voices is maintained throughout. The lute intabulation excludes the Soprano, but includes the whole of the Alto I, and some parts of the Alto II. Perhaps the Alto II was performed by an amateur singer, and therefore the doubling by the lute was required to aid the singer. As expected, the bottom two voices, Tenor and Bass, are fully included in the intabulation. The intabulation then suggests that the piece is to be performed as a duet for Soprano and Alto II with the lute taking care of the rest of the voices. This is further suported by the fact that the Soprano does not have the full text, and therefore the Alto II is necessary to deliver the full text.
The other possibility is for an alto singer to sing both voices since they never sing together. The resulting range for the two voices is G-c', which supports this way of performance.

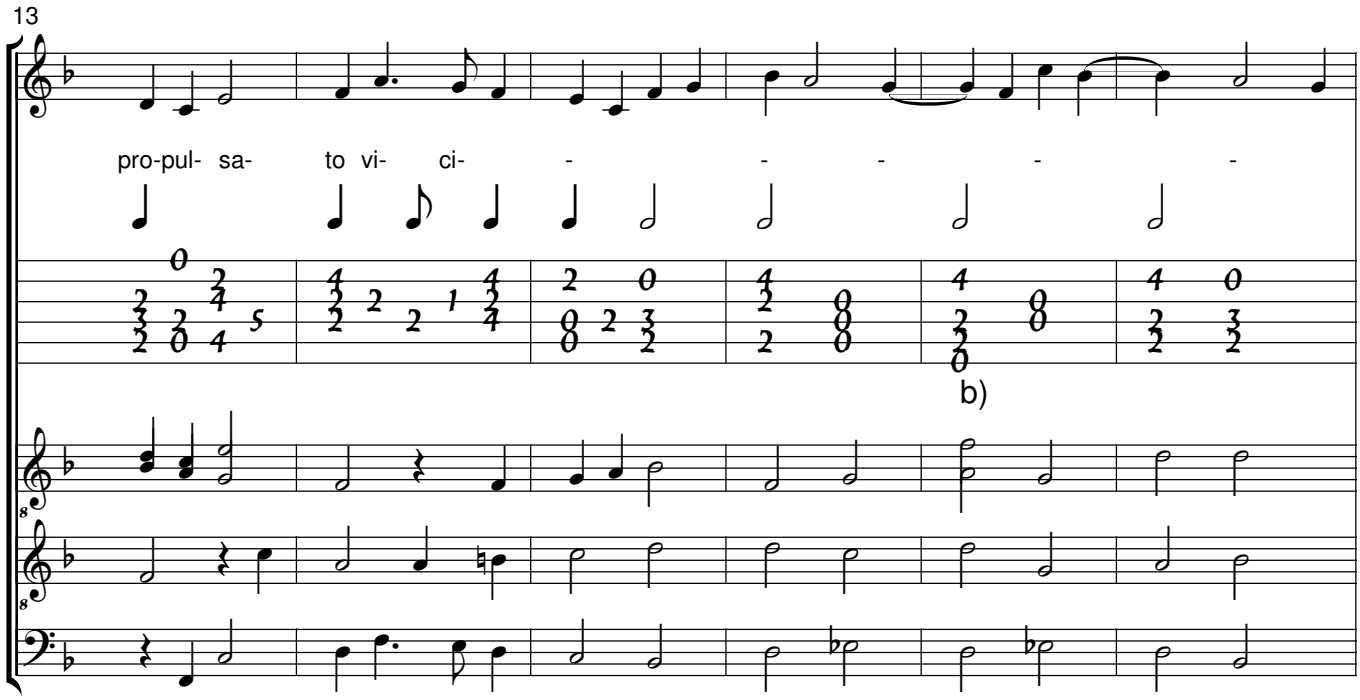
Note: The dotted rhythms from the vocal setting are loosely kept in the intabulation. In some instances, such as in measure 24, the dotted crotchet with the quaver is copied as two crotchets in the intabulation, and conversely in measure 22 the minim from the vocal setting is subdivided as a dotted crotchet plus a quaver in the intabulation.

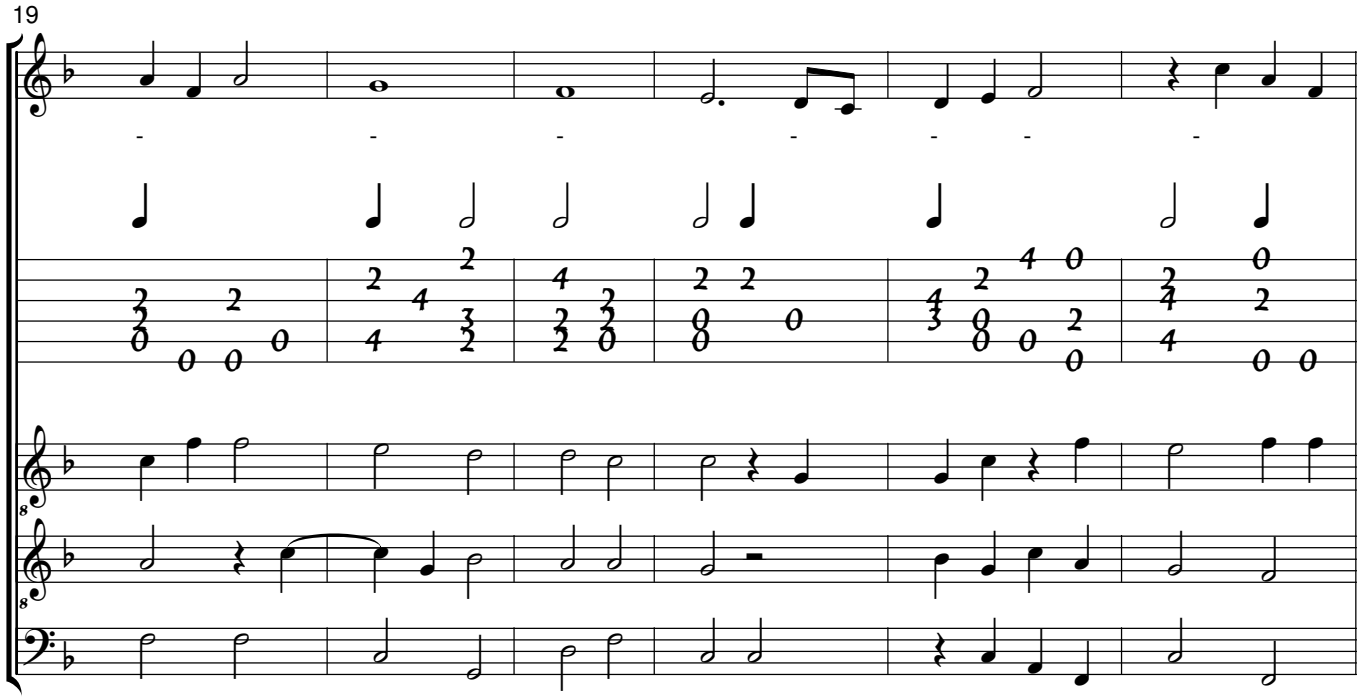
36. Nam qui corde (Sospitati dedit) [F lute]

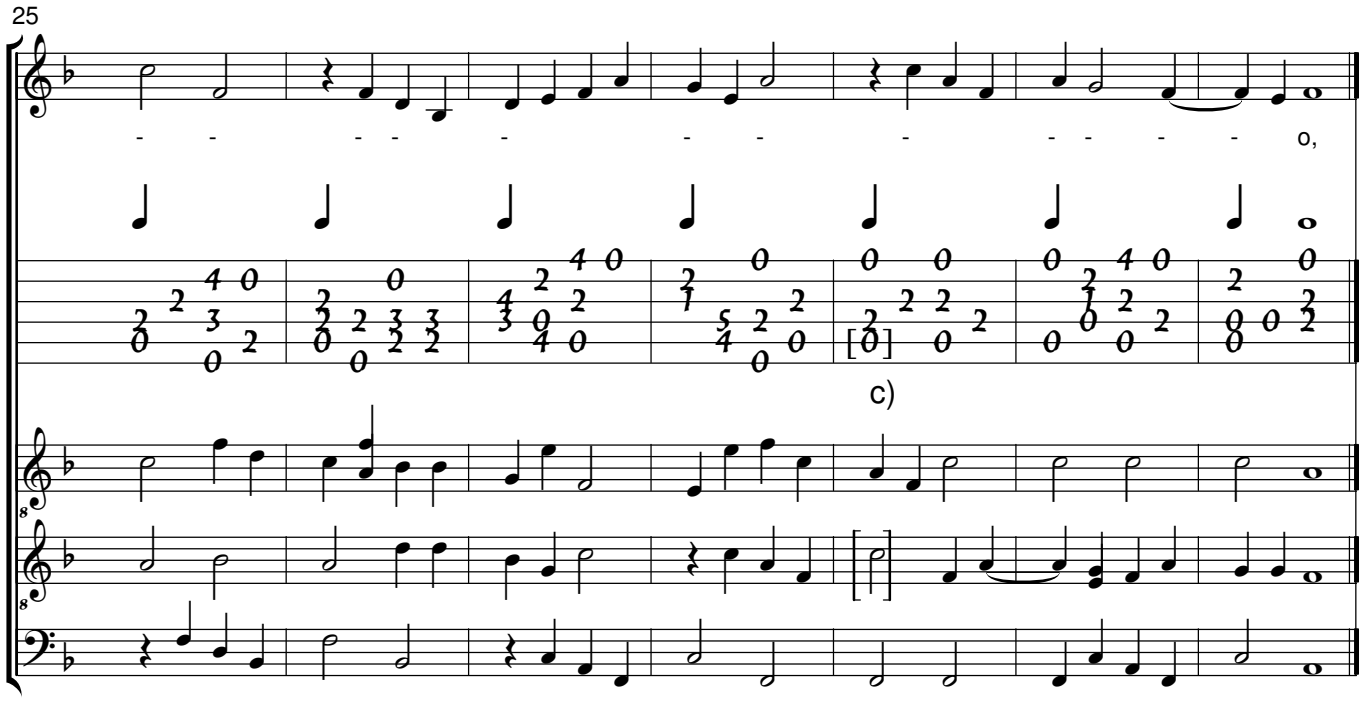
John Taverner
29246 fol. 12v




13
pro-pul- sa- to vi- ci- - - - -
b)


19
- - - - - - -


25
o,
c)

## 36. Nam qui corde (Sospitati dedit aegros) [F lute]

John Taverner

British Library Add. 29246 fol. 12v, Concordances and Clefs: EECM xxx p. 75(iv vv). C3+C4+F4 n.c.e. Check Paston 341-4 (39, 39, 39, 39) [sop:tacet, G2-1; alto:C2-1-a; tenor:tacet, C4-1; bass:C4-1-F;], 1 (11) [textless; F4-1], 354-8 (14v) [sop:C2-1-a; alto:C2-1-F; tenor:C4-1-F; bass:F4-1-F; same as ed.], 34049 (16) [sop:tacet]

### Comments:

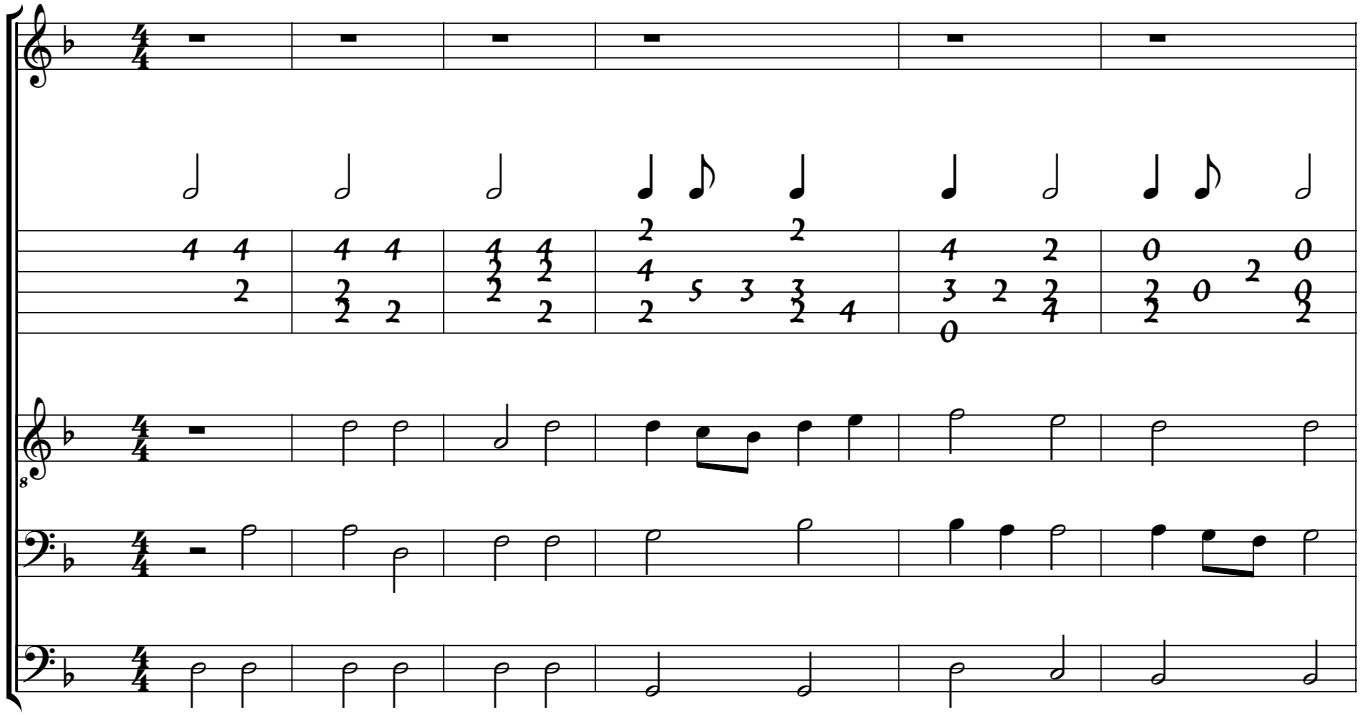
a) Some notes from the alto part are omitted.

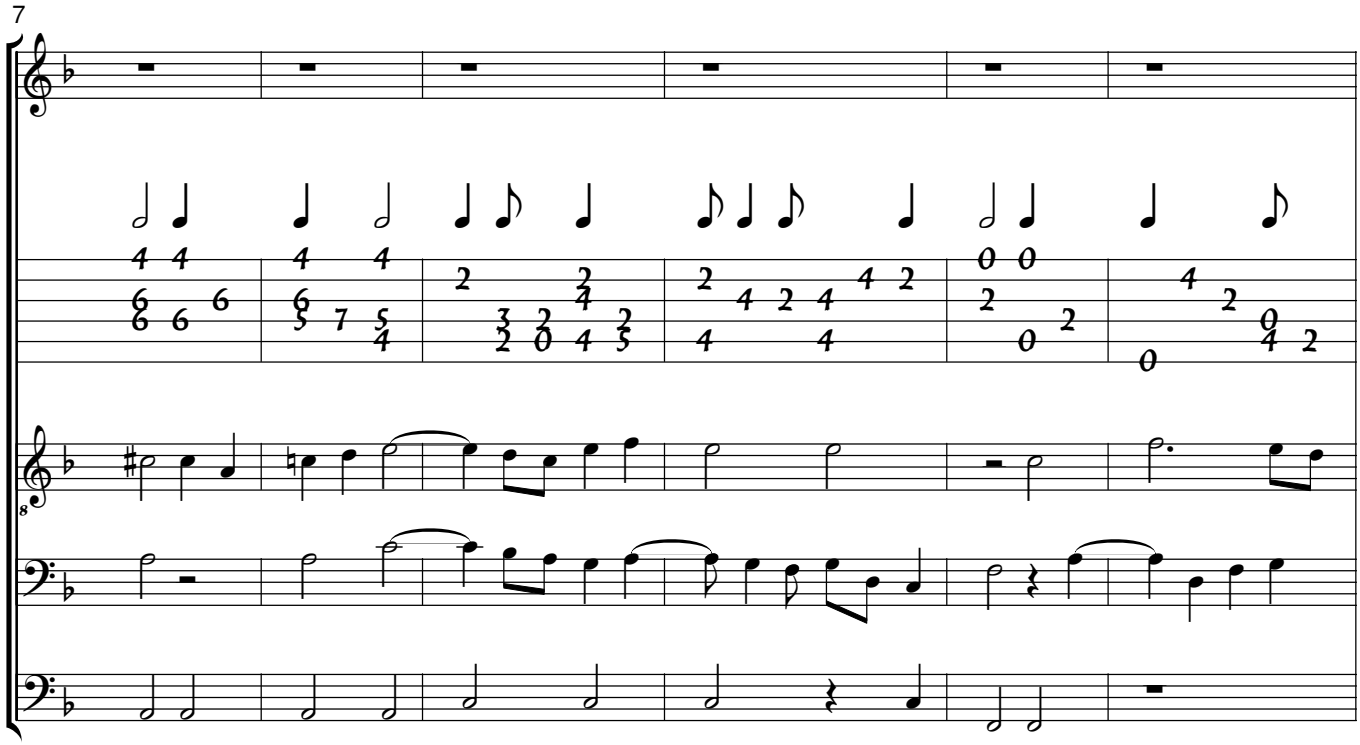
b) The rhythm is simplified by the intabulator to the detriment of the music. In fact, the first beat of the measure produces a dissonance with the voice part that does not occur in the vocal setting. This is also the only four voice chord in the intabulation in a three voice texture (idiomatic writing).

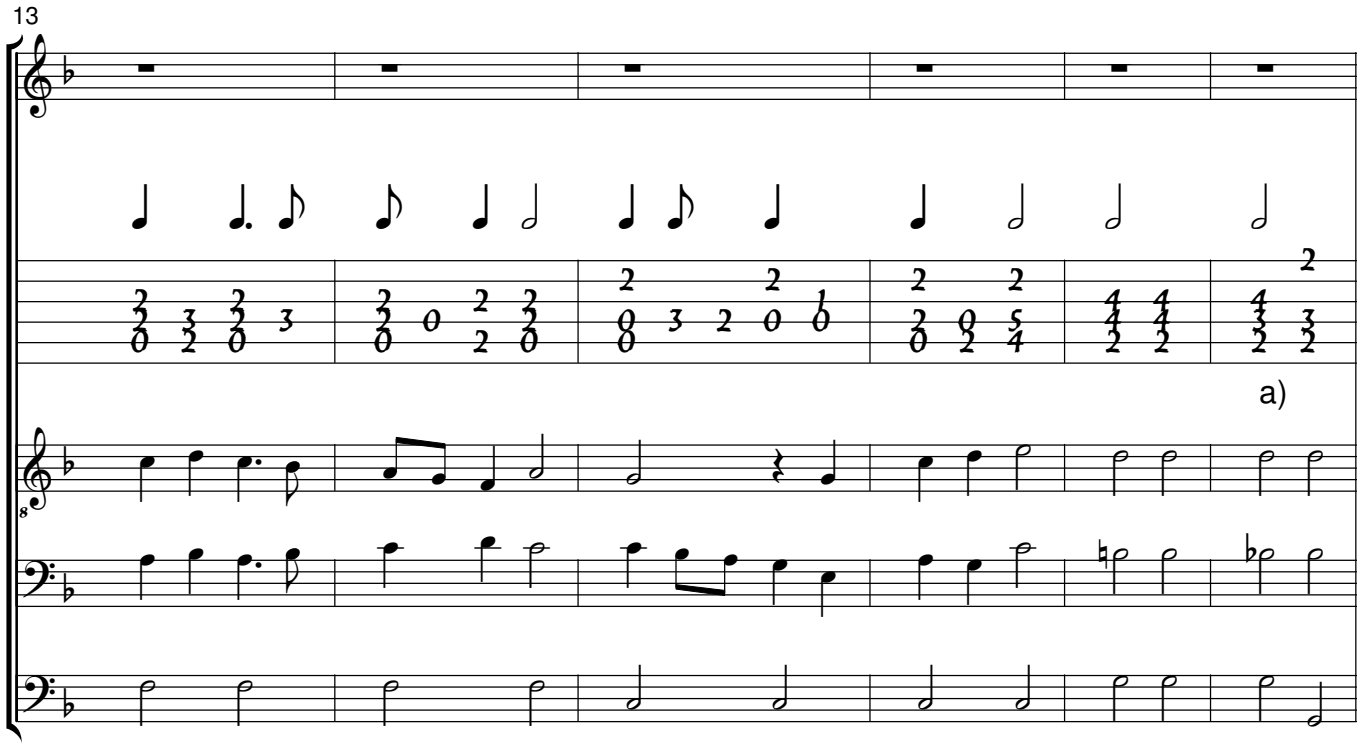
b) The editorial note is from the vocal setting.

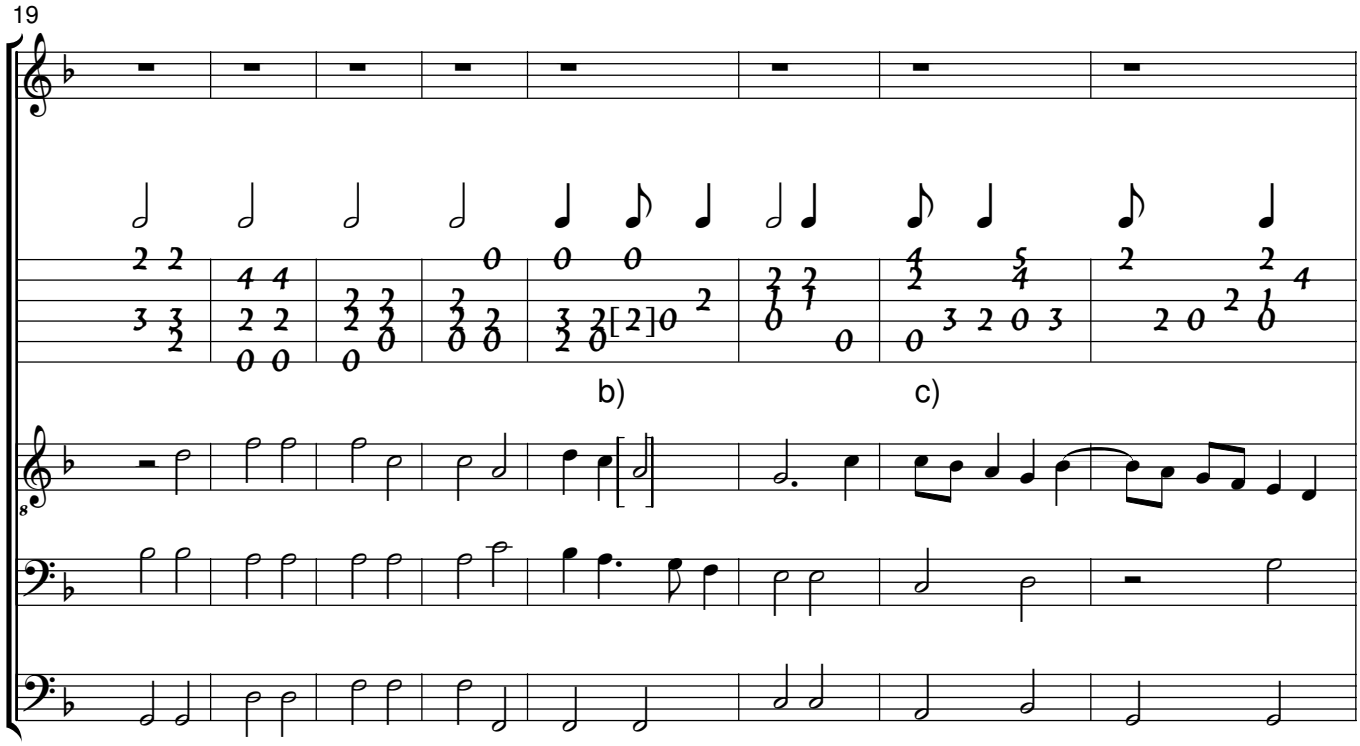
37. Agnus dei II (Gloria tibi trinitas) [F Lute]

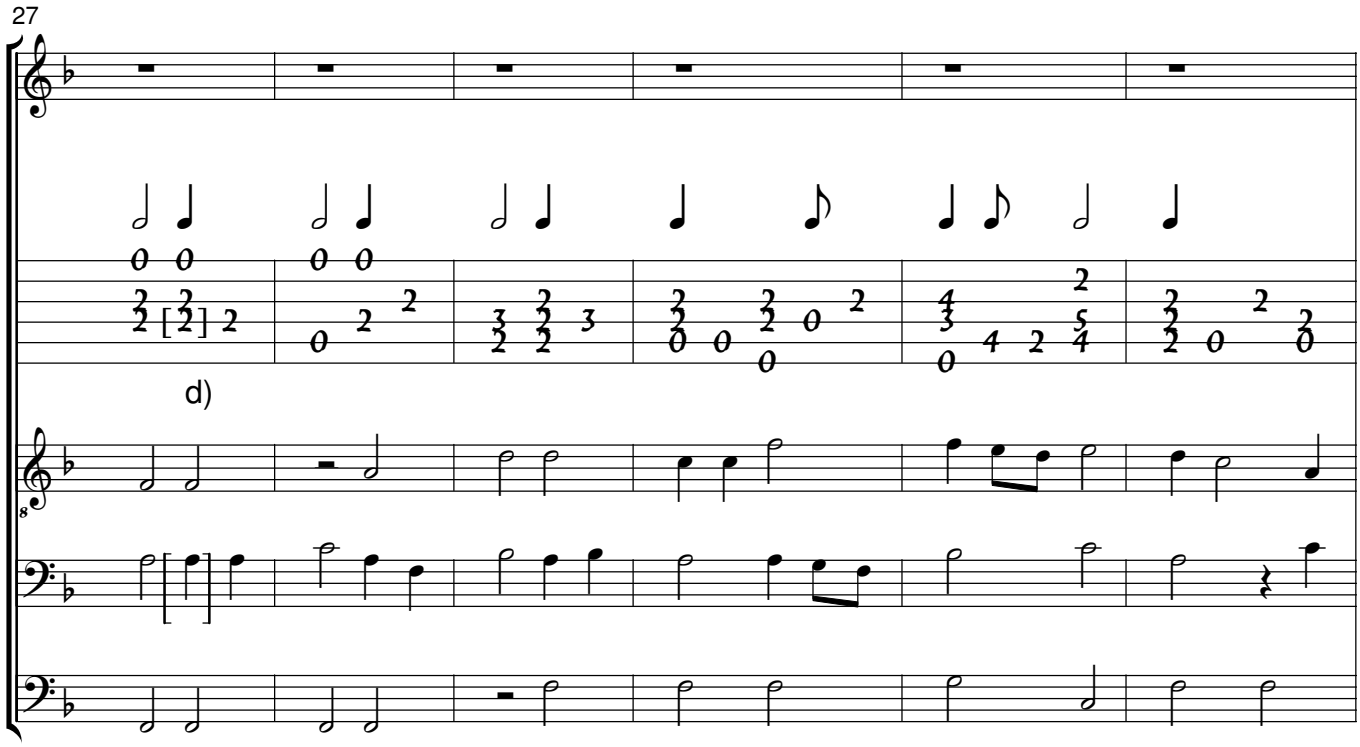
Taverner
29246 fol. 12v

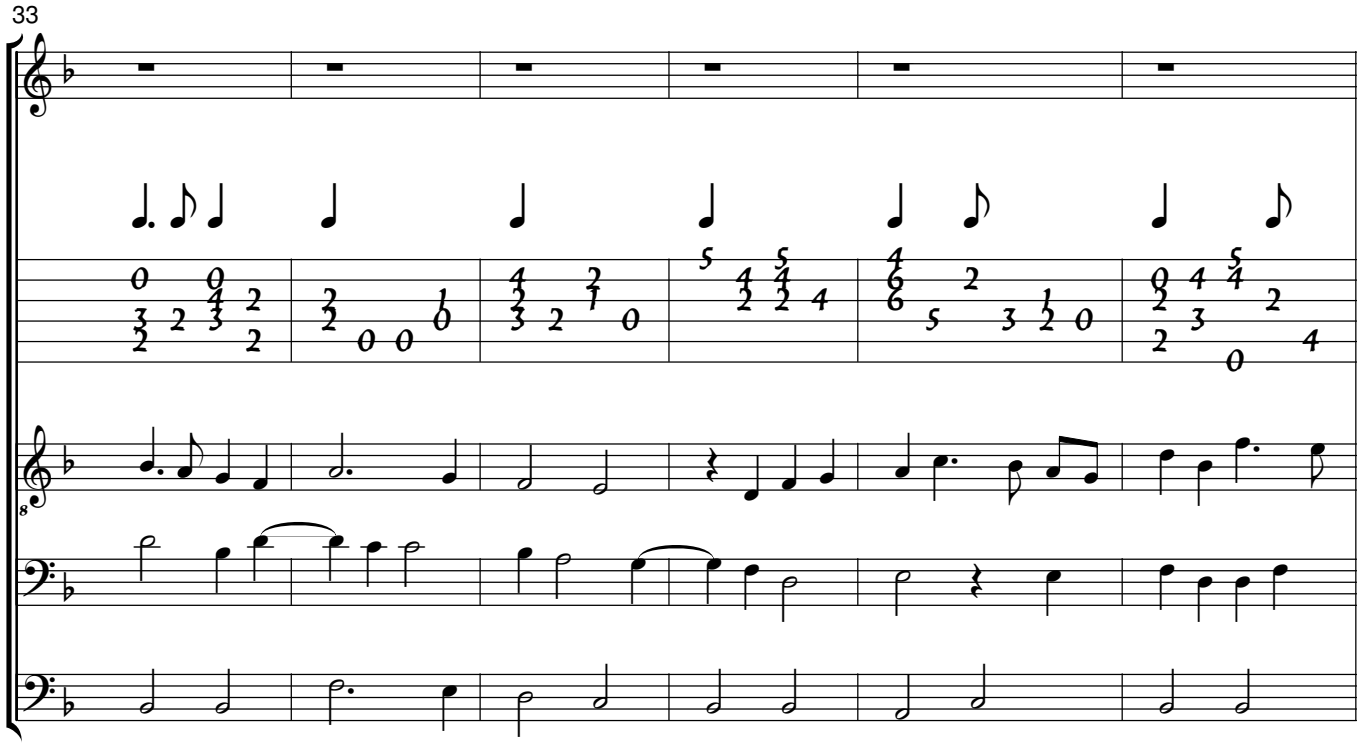





13
a)


19
b)
c)


27
d)


33

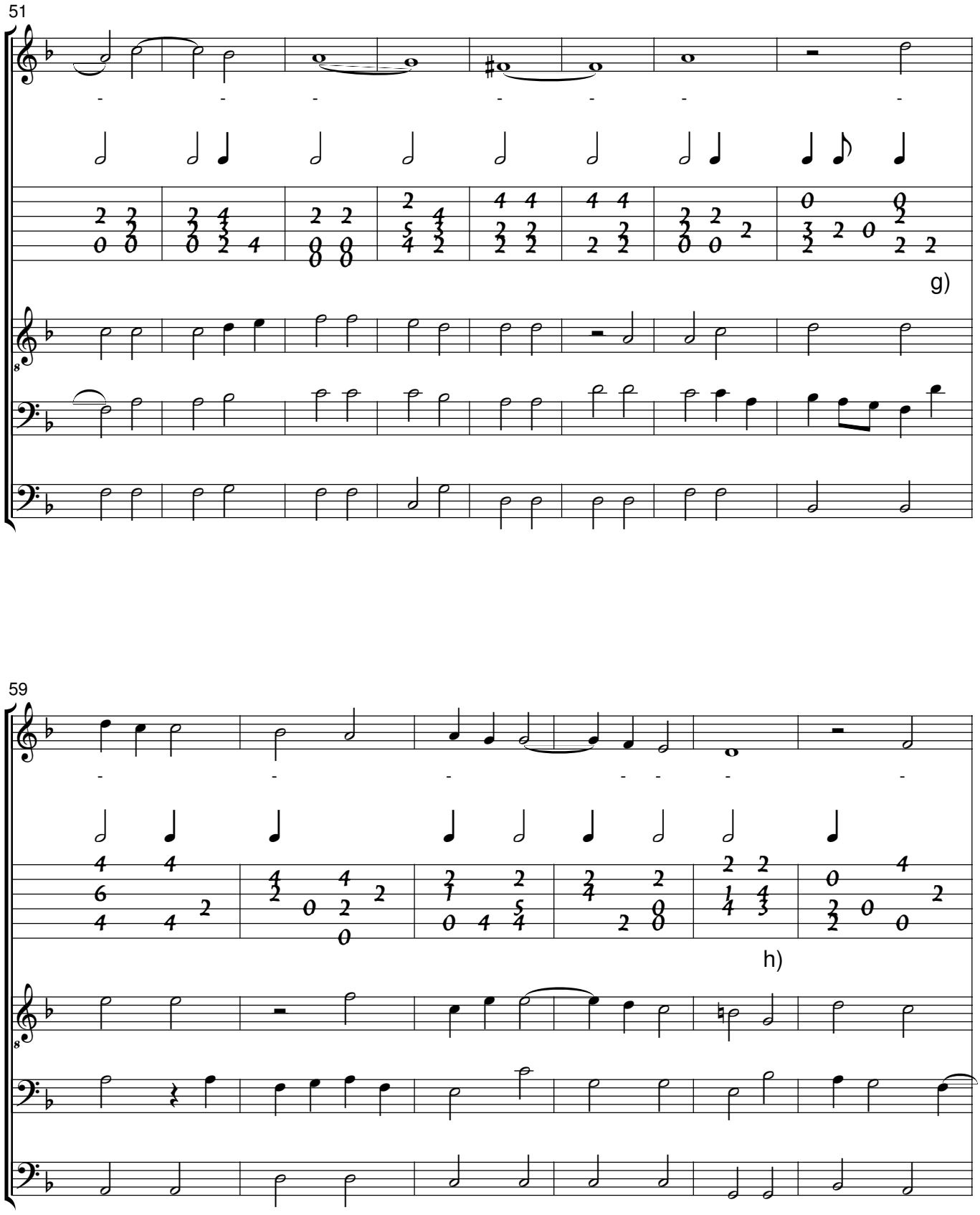
39

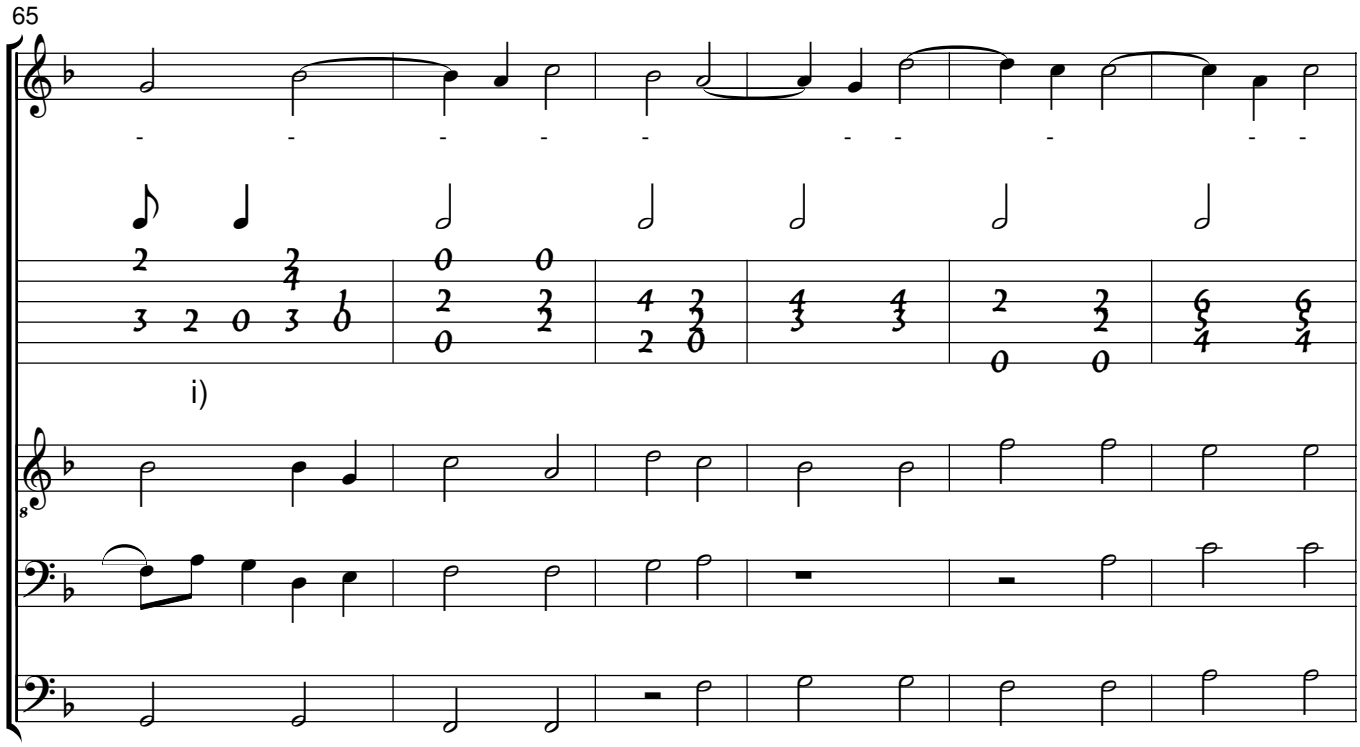
e)

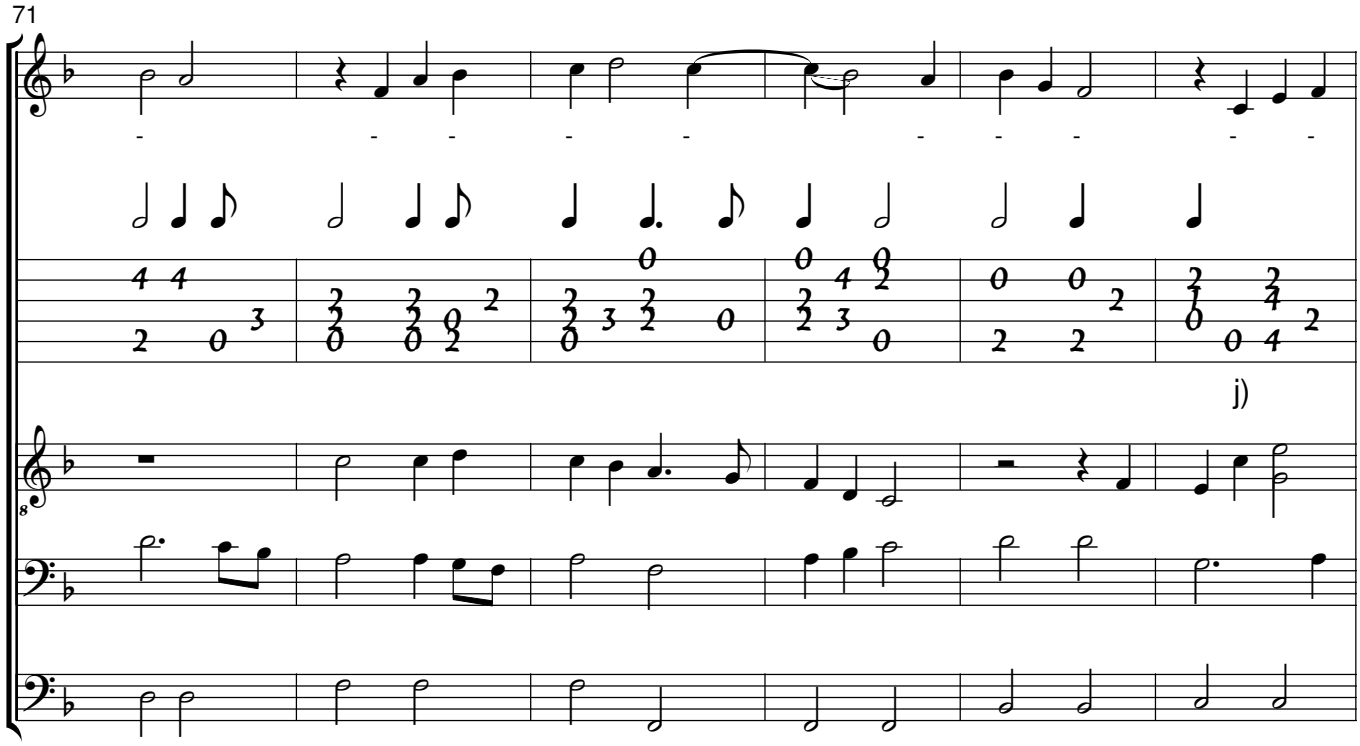
45

mi- se- re- re no- -

f)


51
g)
59
h)

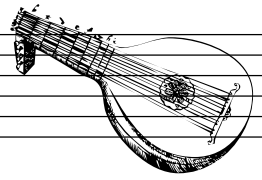

65
i)


71
j)

77

83

bis.



## 37. Agnus dei II (Gloria tibi trinitas) [F lute]

Taverner

British Library Add. 29246 fol. 12v, Concordances and Clefs: EECM xx p. 1 (iv vv).
Great compass but low clefs section.

### Comments:

Note: Values larger than a minim are subdivided.

a) The B-flat in the third beat is a rest in the vocal setting.

b) The a was editorially added from the vocal setting.

c) The C in the tenor is an E in the vocal setting.

d) The writing is not clear in the intabulation.

e) Idiomatic chord.

f) The sign appears in the original intabulation to indicate the vocal entrance.

g) The d is an octave lower in the vocal setting.

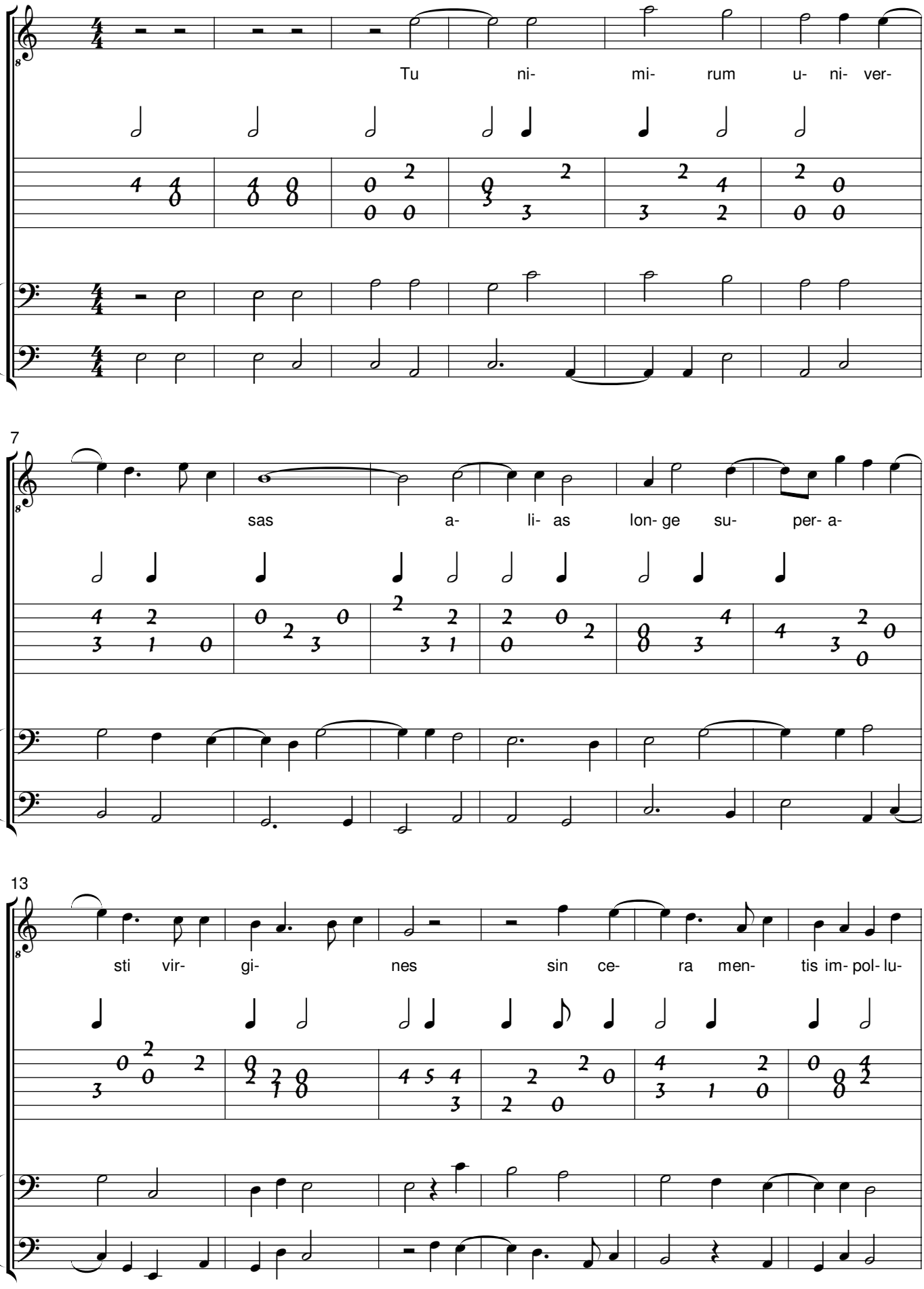
h) The G in the alto part is a d in the vocal setting.

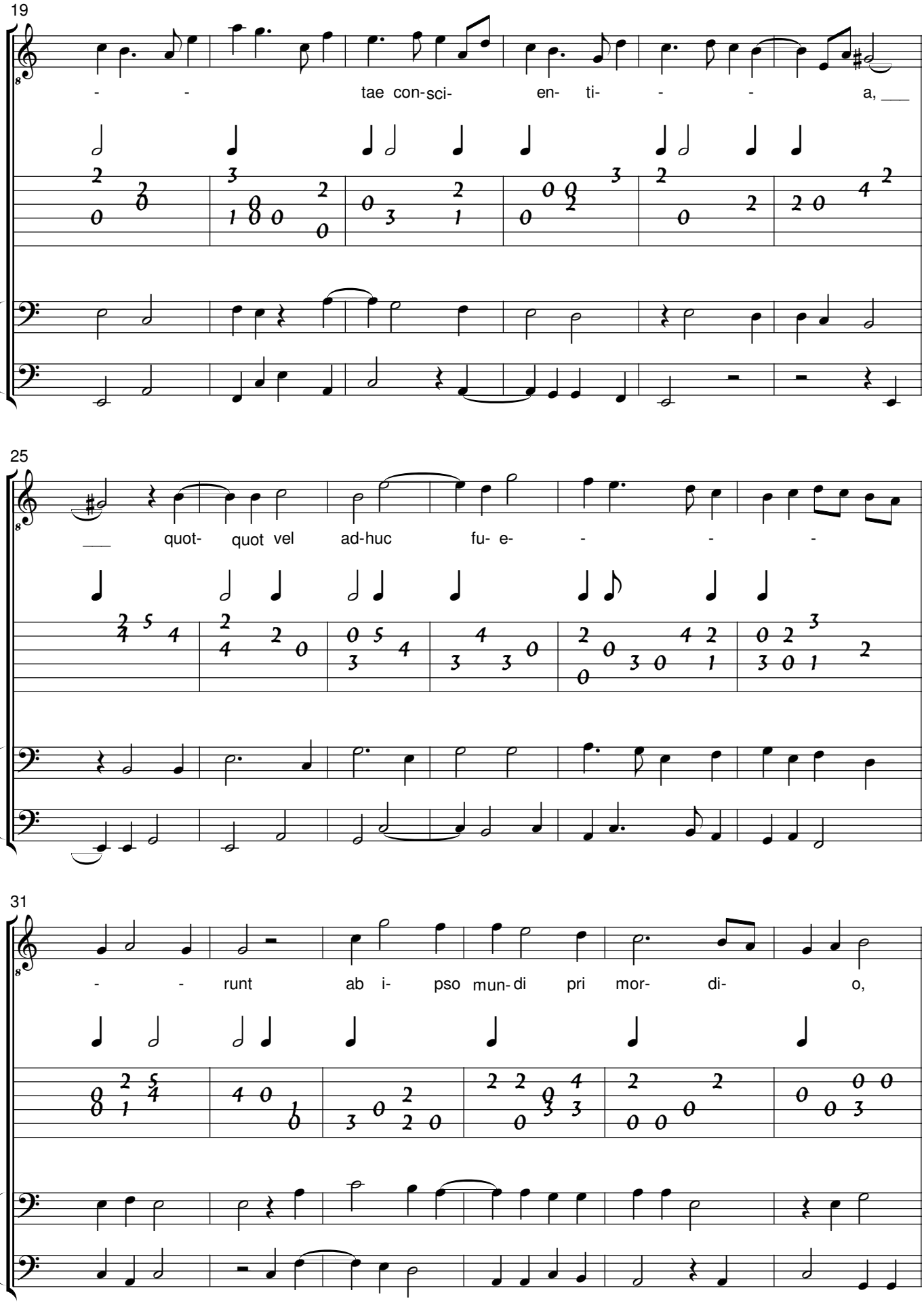
i) The A in the tenor is an E in the vocal setting.

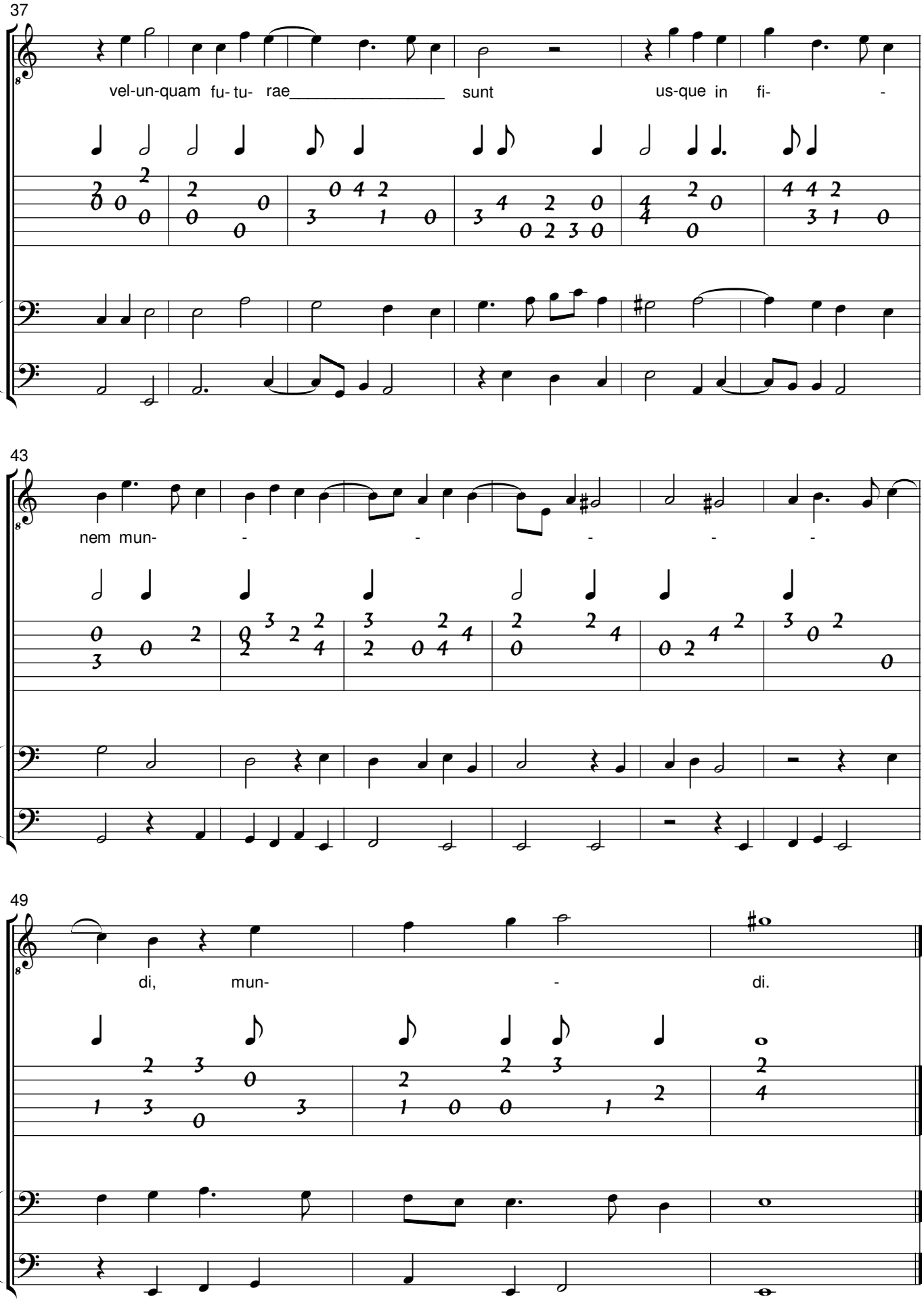
j) The c and e in the alto part are from the soprano part.

42. Tu nimirum (Salve intemerata) [D lute]

Thomas Tallis
29246 fol. 14




19
- - tae con-sci- en- ti- - - a, ___
25
___ quot- quot vel ad-huc fu- e- - - -
31
- - runt ab i- pso mun-di pri mor- di- o,


37
vel-un-quam fu- tu- rae_____ sunt us-que in fi- -
43
nem mun- - - - - -
49
di, mun- - di.

## 42. Tu nimirum (Salve intermerata) [D lute]

Thomas Tallis

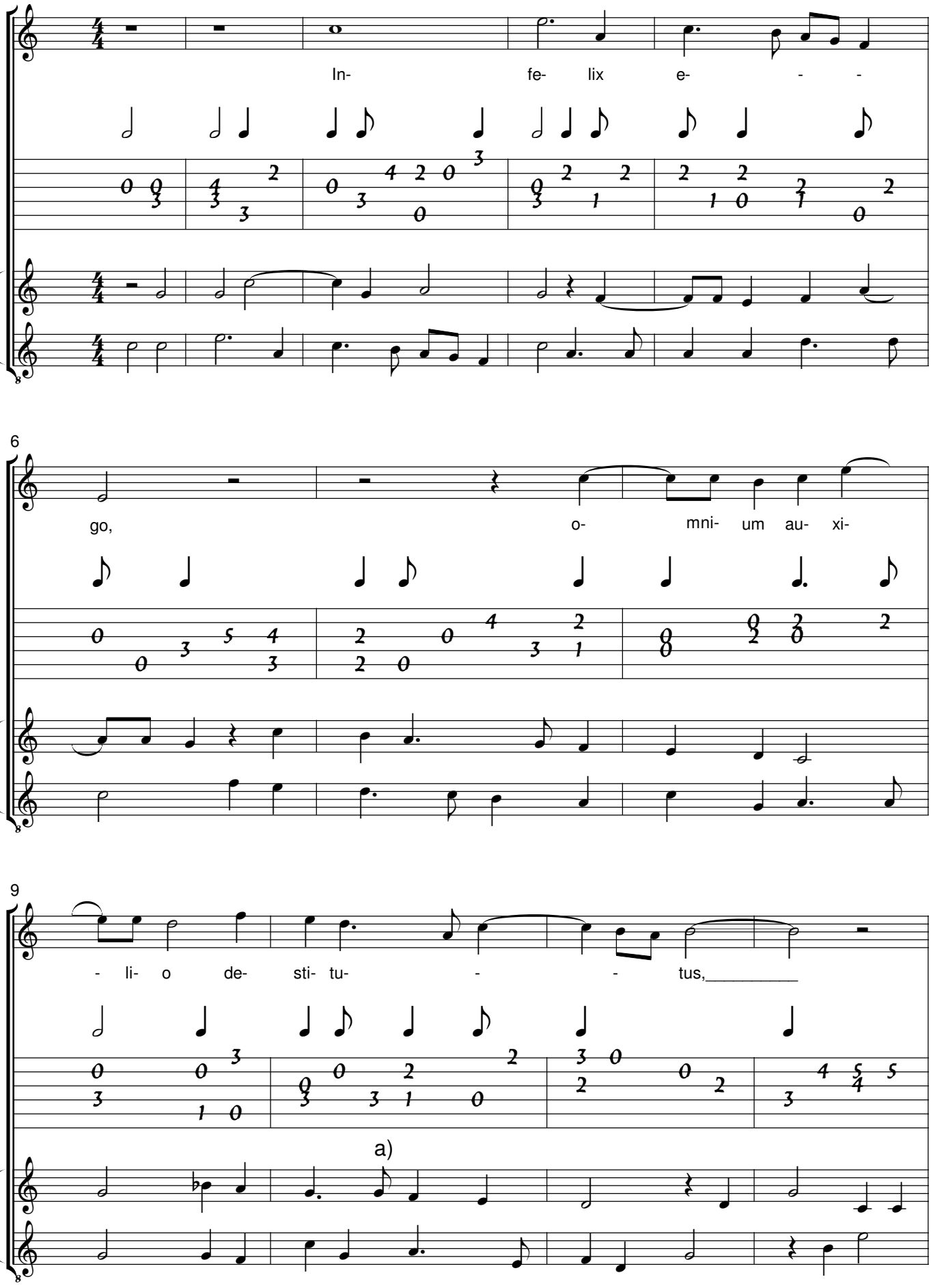
British Library Add. 29246 fol. 14, Concordances and Clefs: TCM vi p. 144 (iii vv). [low clefs for this section]. See Paston: 341-4 (35v, 39v, 36, 38v) [sop:tacet, C1-0; alto:C3-0-e; tenor:tacet, C4-0; bass:C5-0-E; missing a bass part, same as ed.], 344 (92v) [iv], 1 (16v) [F5-0-E; same as ed.], 34049 (33) [sop:tacet], 354-8 (36v) [cantus: tacet; alto:C3-0-e; quintus:tacet; tenor:F3-0-E; bass:F5-0-E; same as ed.], 41156-8 (22v) [sop:C1-1-a; alto:C4-1-A; bass:F4-1-A; up a 4th from ed. for G lute], 2035 (6v) [sop:G2-2-d'; alto:C2-1-a; tenor:C2-2-d; bass:C4-2-D; up a 7th from ed. and with additional alto part], 1469-71 (18v) [sop:C1-1-a; alto:C4-1-A; bass:F4-1-A; up a 4th]

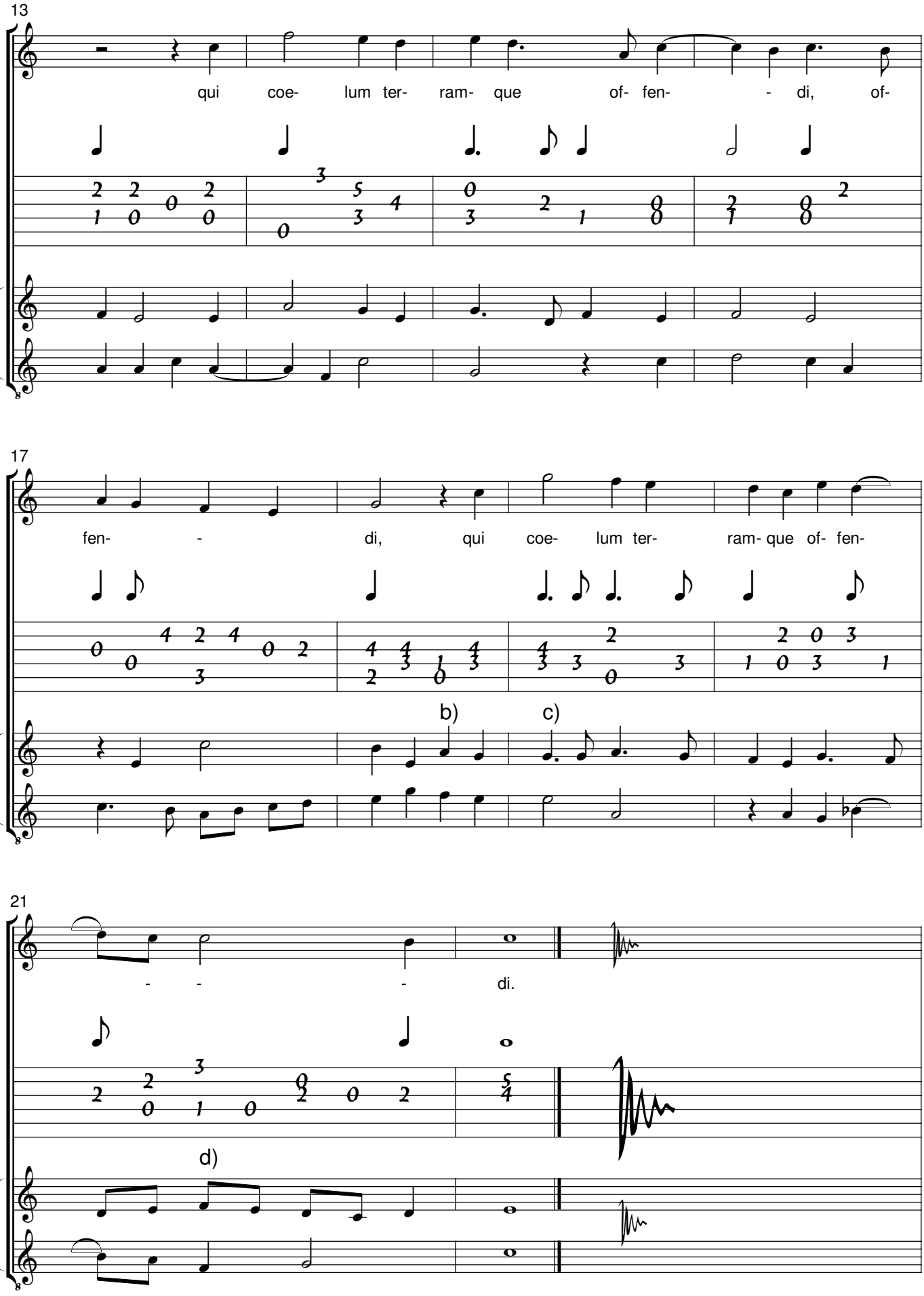
### Comments:

A good example of using a D lute for a vocal setting in the low clefs.

43. Infelix ego [d-lute]

W. Byrd
29246 fol. 14




13
qui coe- lum ter- ram- que of- fen- - di, of-
17
fen- - di, qui coe- lum ter- ram- que of- fen-
b)
c)
21
- - - di.
d)

## 43. Infelix ego

W. Byrd

British Library Add. 29246 fol. 14, Concordances and Clefs: Byrd ed. iii p. 180; from a version without flats in 30810-5 (28v). (iii vv). C1+C2+C3+C4+C5+F4 [low clefs] but C2+C3 in the intabulation. d-lute for this arrangement with no flats. See also no.59. Also in full in 29247 fol. 53v-54v a fourth higher [which works on a G-lute for a version with one flat]. Also see: 1 (63v) [tacet; bass:F4-2-B-flat], 341-4 (56v, 68v, 57v, 58v) [sop:C1-2-b flat; alto:C3-2-b flat; tenor:C4-2-tacet; bass:C5-2-tacet] [prima pars, opening], 2036 (48v) [Sop:G2-0-c'; alto:C2-0-f; bass:C3-0-C] 41156-8 (19) [prima pars, opening; sop:G2-0-c'; alto:C2-0-g; bass:C3-0-c; same as ed. for d-treble lute], 30810-5 (28v) [+1 acc. to Brett; instead cantus:G2-0-c'; cantsec:C1-0-g; tenor:C4-0-tacet; bassus:F4-0-tacet; quintus:C3-0-c; sextus:C3-0-tacet; same as ed.]

### Comments:

a) The g (quaver) in the intabulation is a c in the vocal setting.

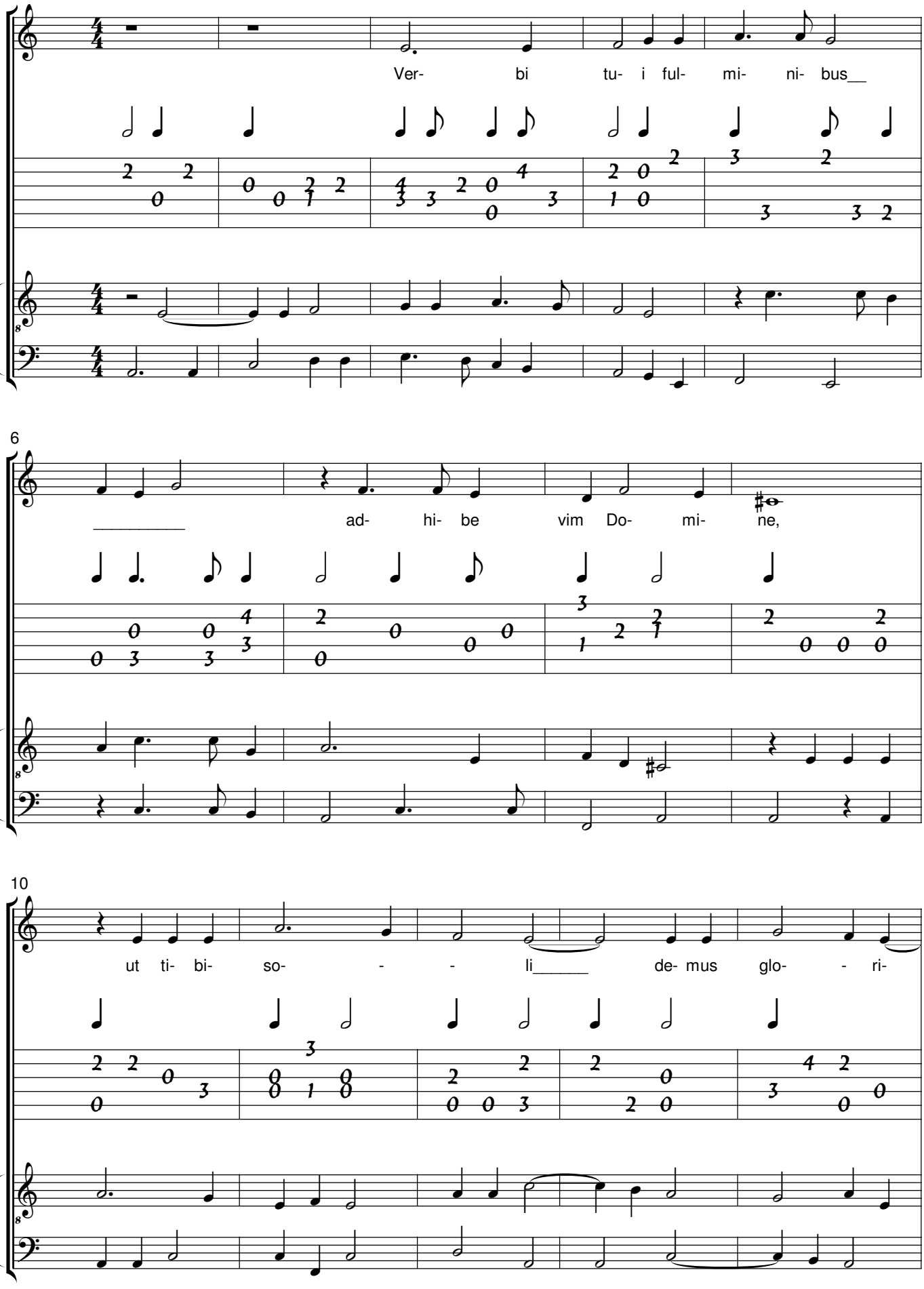
b) A dotted rhythm in the vocal setting.

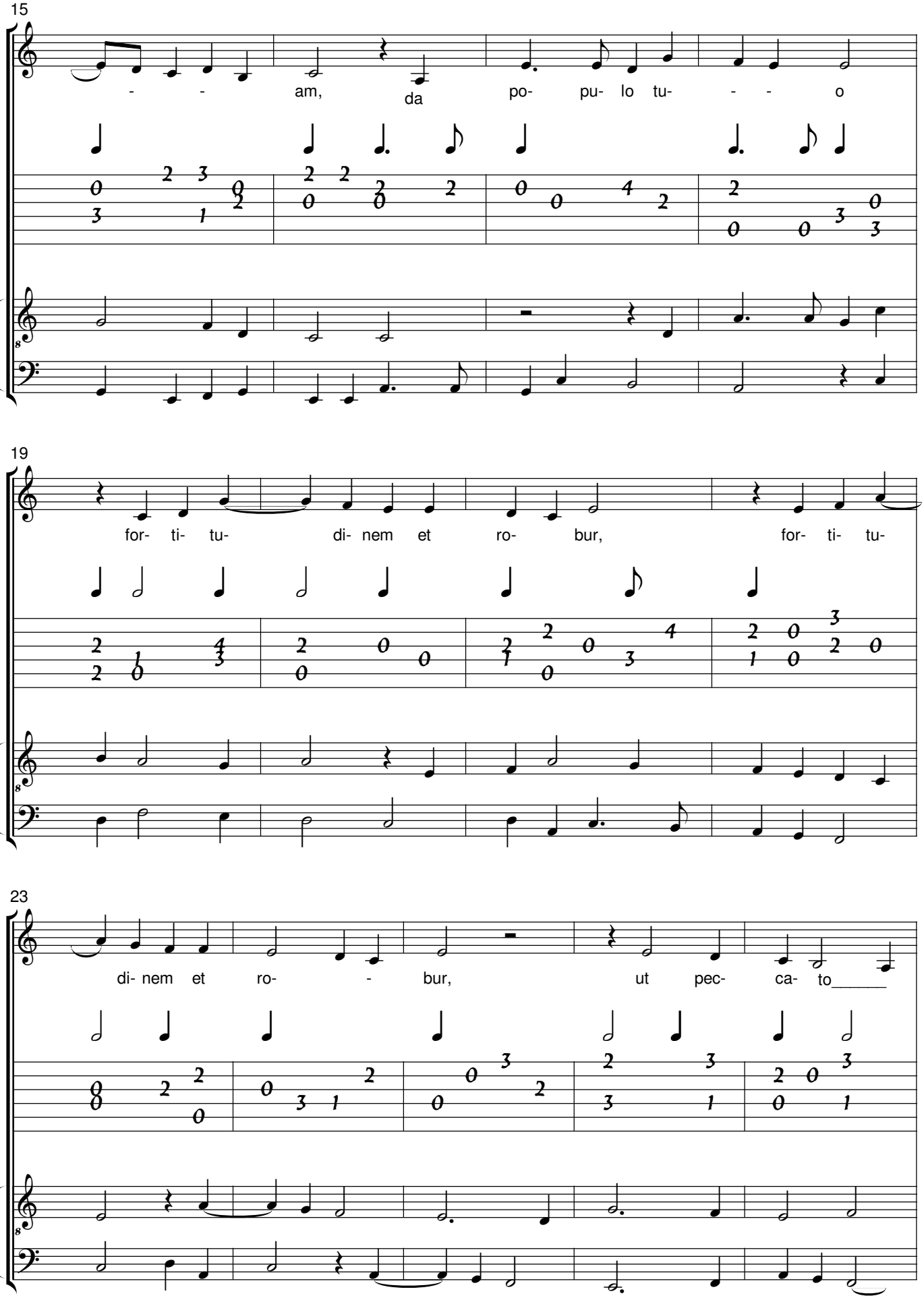
c) The dotted rhythm in the intabulation (first half of the measure) is not present in the vocal setting.

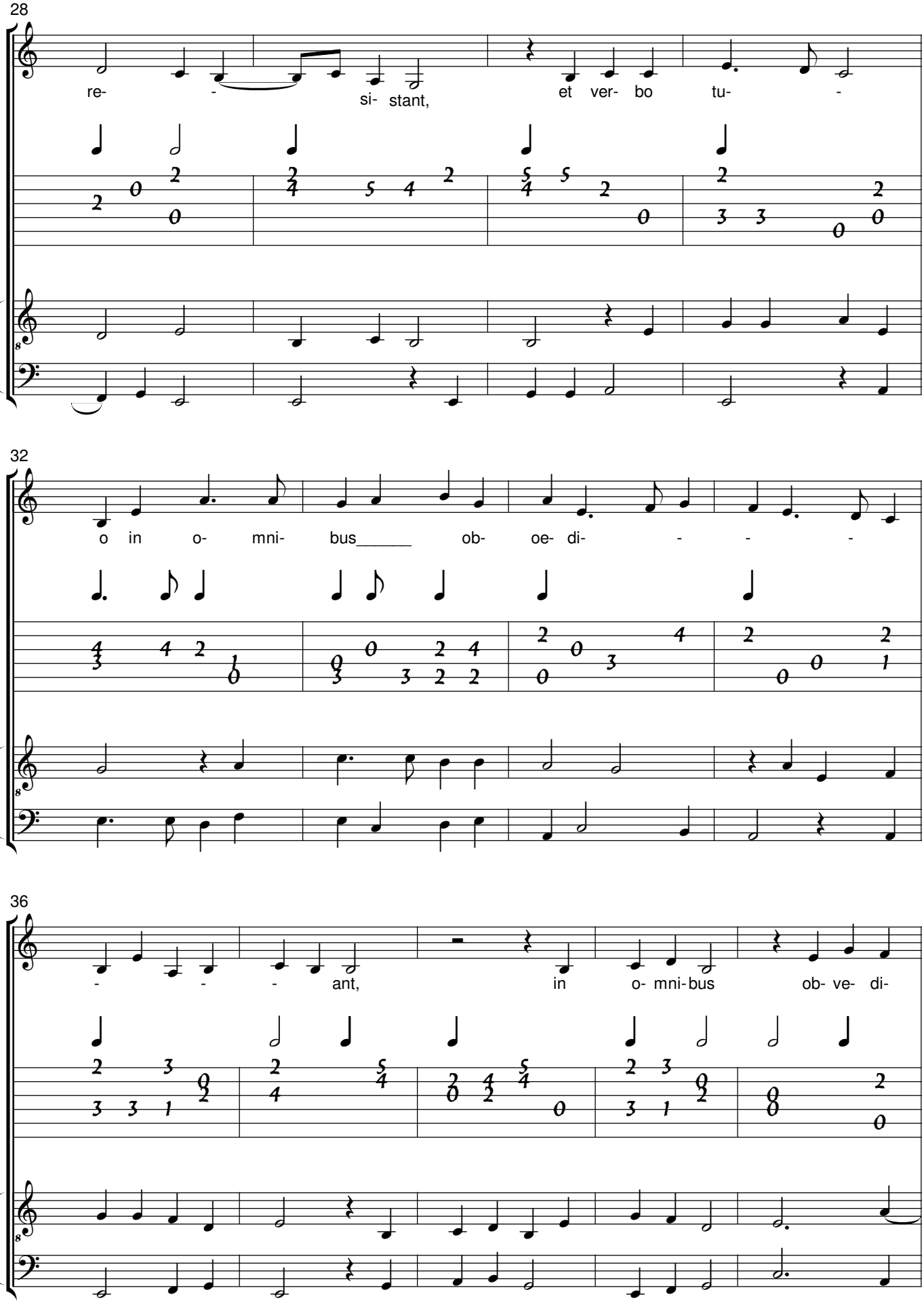
d) Dotted quaver and a semiquaver in the vocal setting.

45. Verbi tui [D-lute]

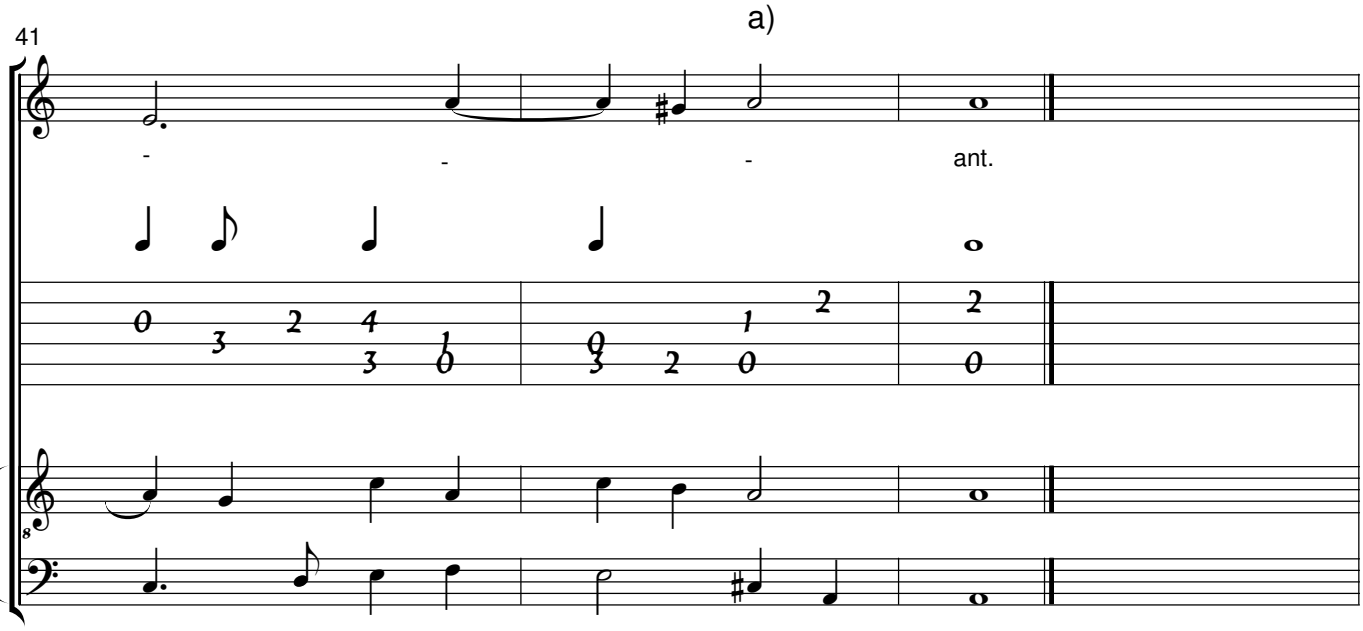
John Wood
29246 fol. 14v




15
- - am, da po- pu- lo tu- - - o
19
for- ti- tu- di- nem et ro- bur, for- ti- tu-
23
di- nem et ro- - bur, ut pec- ca- to


28
re- - si- stant, et ver- bo tu- -
32
o in o- mni- bus_____ ob- oe- di- - - -
36
- - - ant, in o- mni-bus ob- ve- di-

a)



# 45. Verbi tui [D-lute]

John Wood

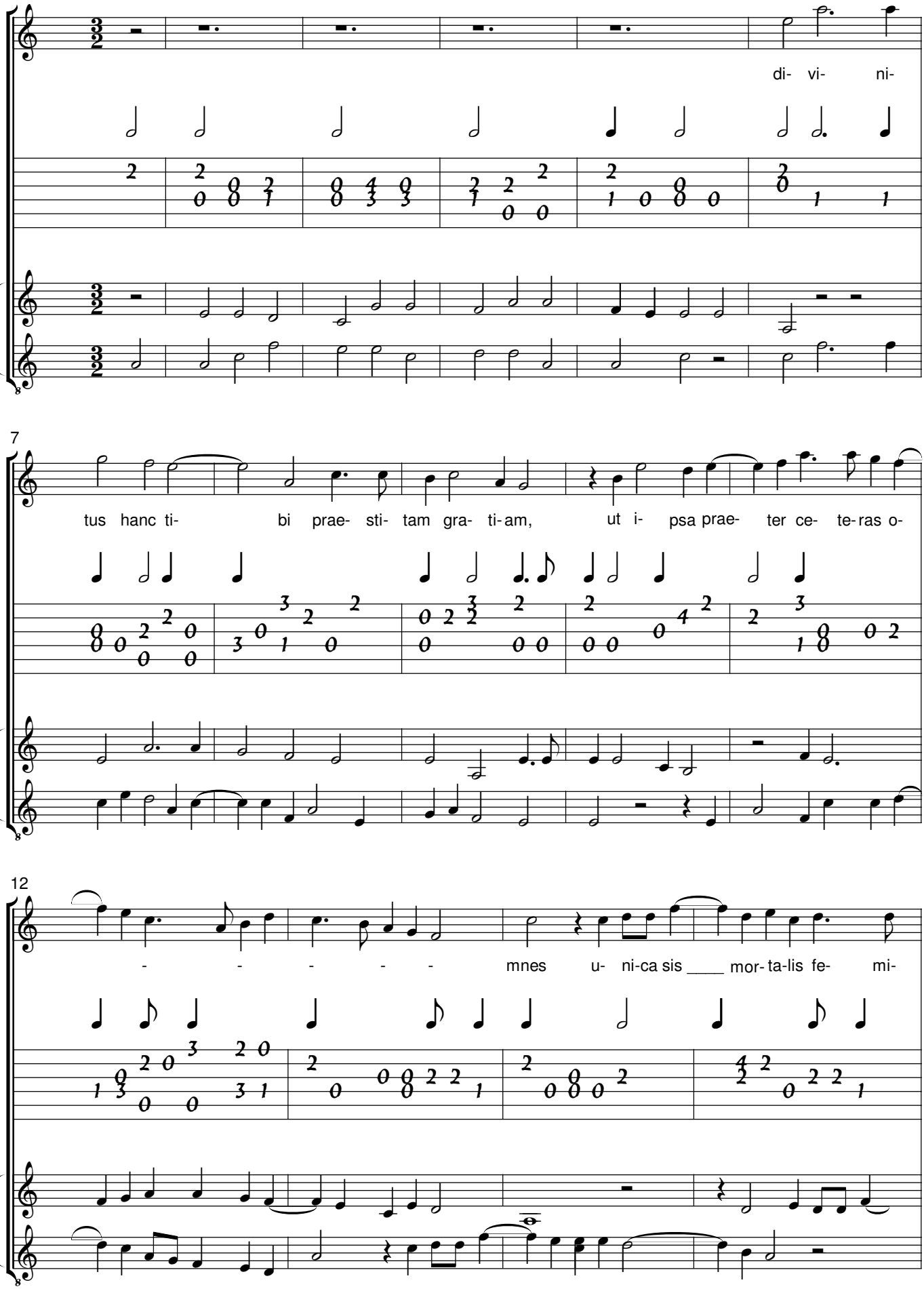
British Library Add. 29246 fol. 14v, Concordances and Clefs: SLK booklet 135 (iii vv). C3+F3+F5 [lowest clefs]. See also:1 (49v) [bass:F5-0-A'; same as ed., 344 (91v) [alto:C3:0-e; tenor:F3-0-E; bass:F5-0-A'; and 8ve appart], 2035 (26v) [sop:G1-0-e'; alto:C2-0-e; bass:C4-0-A; same as ed. ]

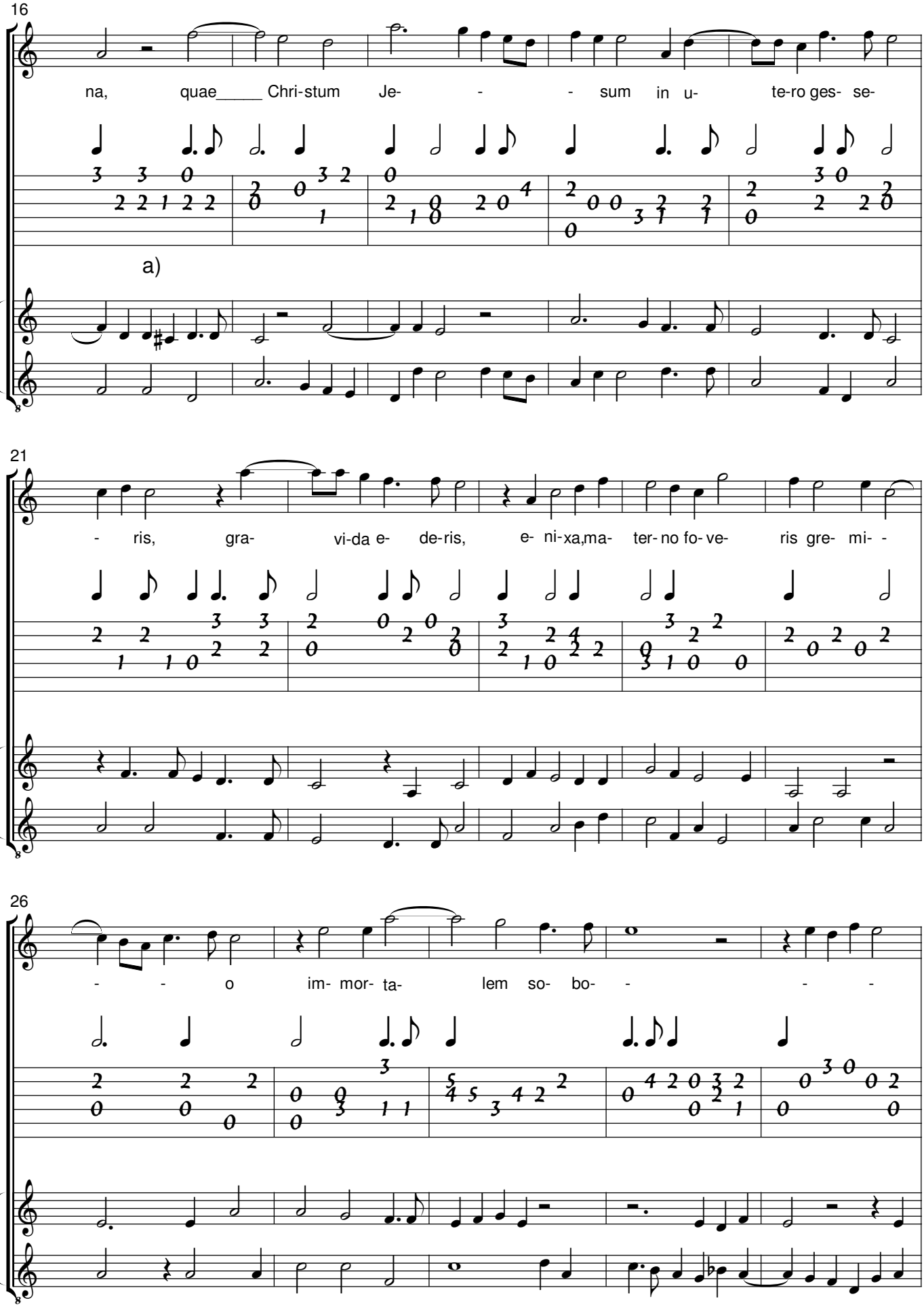
## Comments:

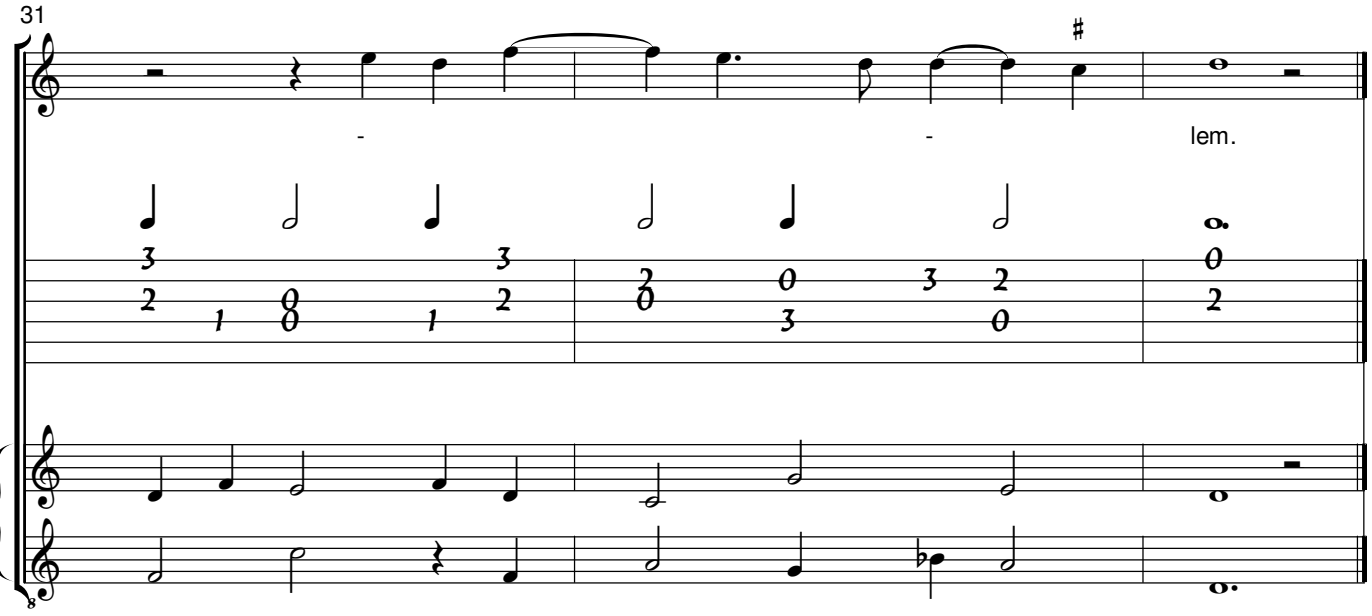
a) The vocal setting ends with a 3/2 bar and the intabulation adds two beats to have two 4/4 bars. Therefore, the a minim was added to the soprano to match the intabulation.

46a. Gaude Maria (Gaude Plurimum) [d-treble lute]

John Taverner
29246 fol. 15




16
na, quae_____ Chri-stum Je- - - sum in u- te-ro ges- se-
a)
21
- ris, gra- vi-da e- de-ris, e- ni-xa,ma- ter-no fo- ve- ris gre- mi- -
26
- - o im- mor- ta- lem so- bo- - -


31
lem.

# 46a. Gaude Maria Virgo (Gaude Plurimum) [d-treble lute]

John Taverner

British Library Add. 29246 fol. 15, Concordances and Clefs: TCM II, p. 79 (iii vv). G2+C2+C4 [High clefs]. 1 (14v) [tacet], 354-8 (31v) [sop:G1-0-e'; quintus:C3-0-e; altus:tacet; tenor:C4-0-A; bass:tacet; same as ed.], 34049 (18v) [sop:G1-0-e'; same as the ed.], 1469-71 (14) [sop:C1-1-a; alto:C4-1-A; bass:F4-1-D, down a 5th] 344 (82v) [sop:C1-1-a; alto:F3-1-A; tenor:F4-1-D; down a 5th], 2035 (3v, 37v), [i-iii, copied twice acc. to knights, I see (3v) [ii:sop:G2-0-e; alto:C2-0-e; bass:C4-0-A; same as ed.]; (38v) [ii:sop:C1-1sharp-b; alto:C4-1sharp-B; bass:F4-1 sharp-E; down a 4th from ed. for A lute] , 18936-9 (11) [ii, titled Sanctus], 41156-8 (24) [sop:C1-1-a; alto:C4-1-A; bass:F4-1-D; down a 5th from ed.]

## Comments:

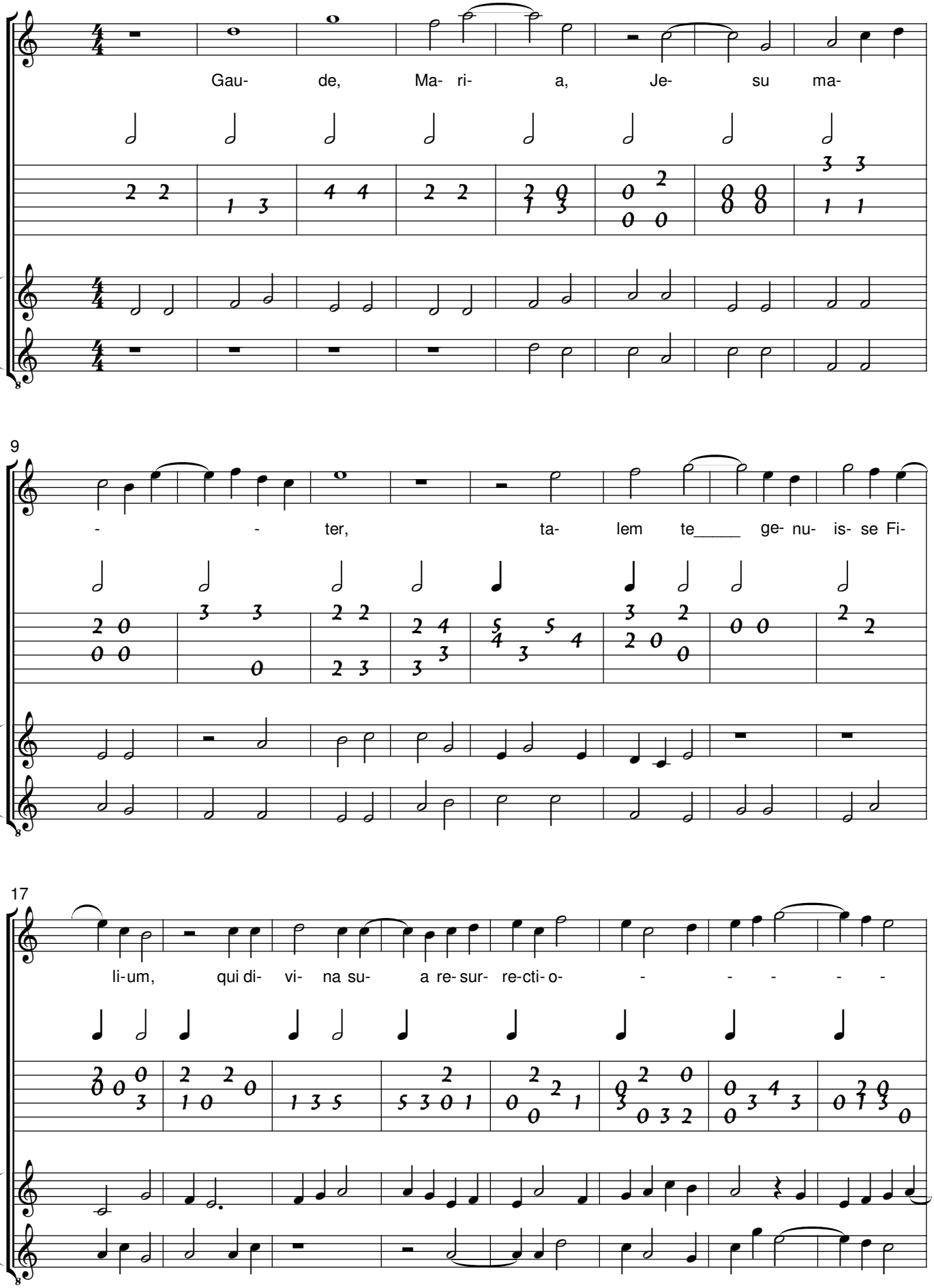
This is a three voice section in which the voice sings the soprano, and the lute plays the other two voices. However, the soprano does not deliver the full text, suggesting that the piece should be performed with three voices and the lute doubling the bottom two. Another possibility is that the piece is just an exercise and therefore there is no need to include the full text.

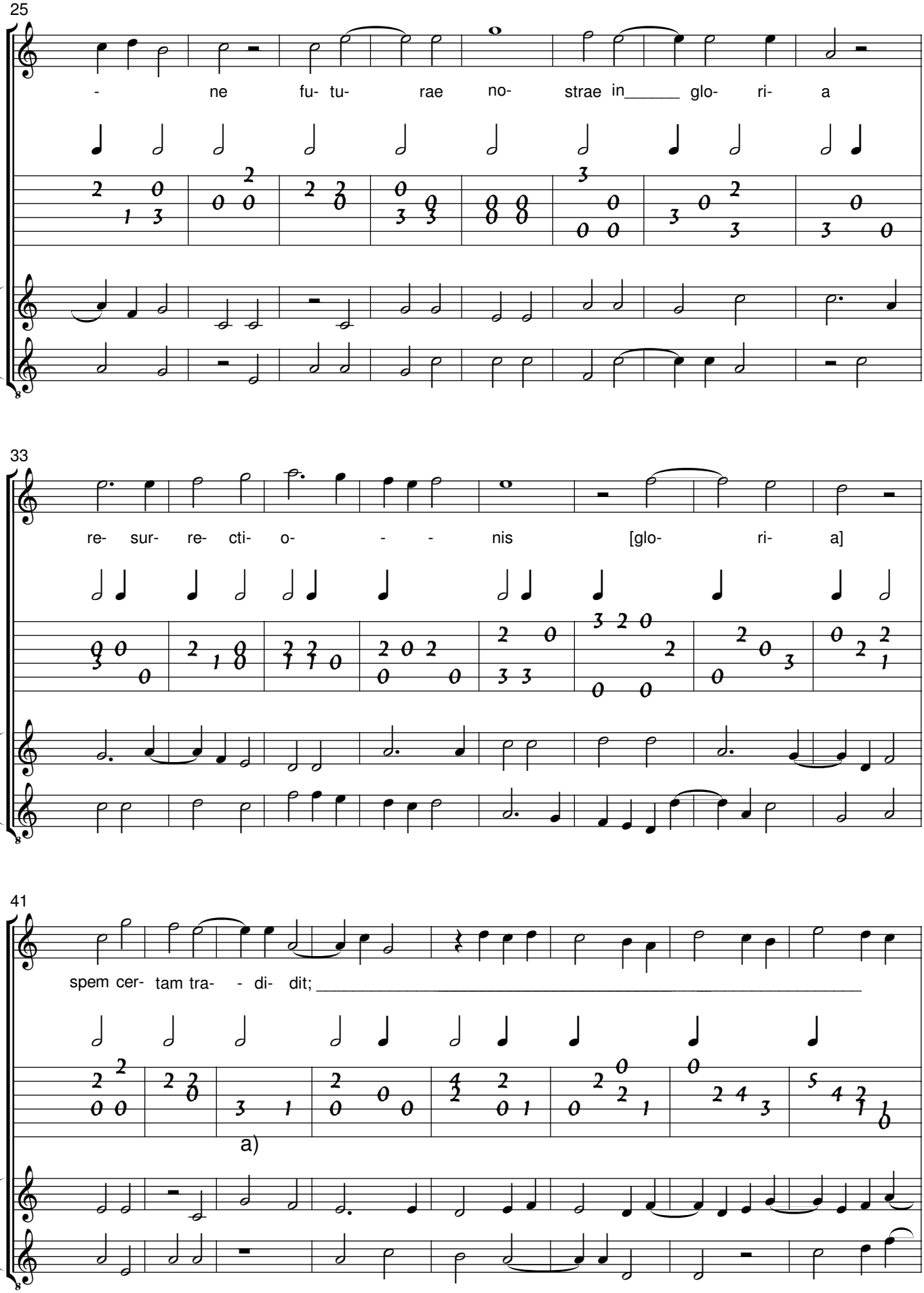
This is a good example of a high clef piece using the highest lute (d-treble) for the transcription.

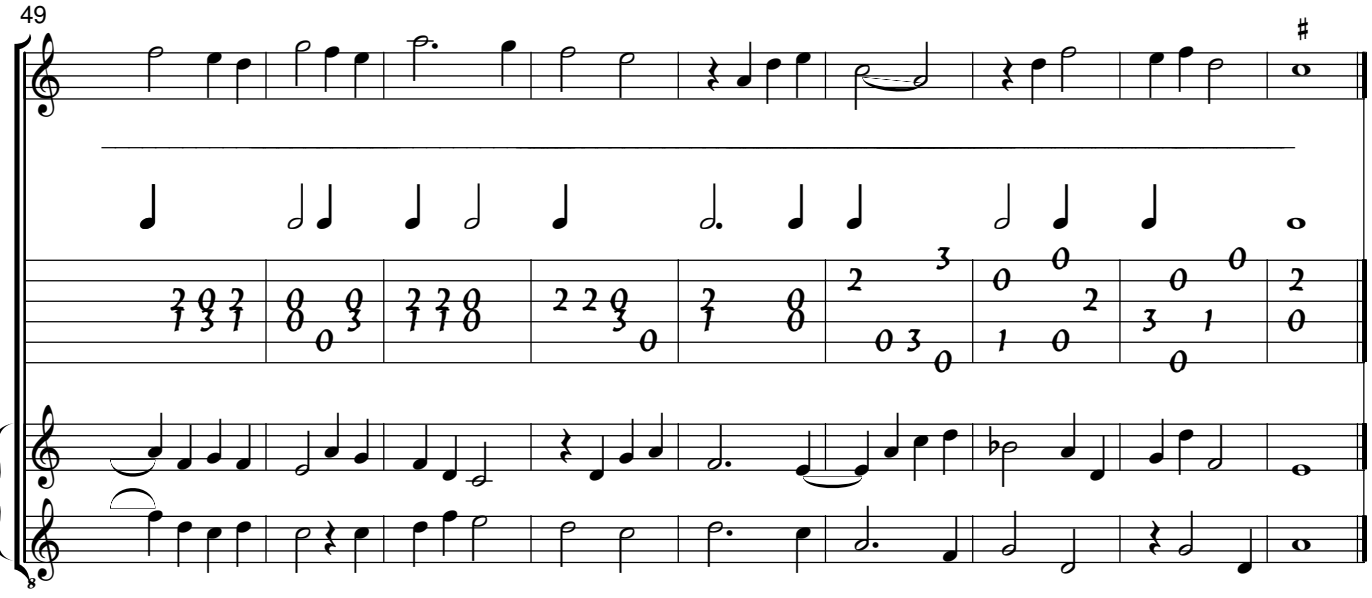
a) There is a small difference in the intabulation; from bottom to top, there is an e below an e' in the vocal setting, and it is changed to an f below a d' in the intabulation.

46b. Gaude Maria II (Gaude Plurimum) [d-treble lute]

John Taverner
29246 fol. 15




25
- ne fu- tu- rae no- strae in_____ glo- ri- a
33
re- sur- re- cti- o- - - nis [glo- ri- a]
41
spem cer- tam tra- - di- dit; _____
a)


49

# 46b. Gaude Maria Jesu (Gaude plurimum) [d-treble lute]

John Taverner

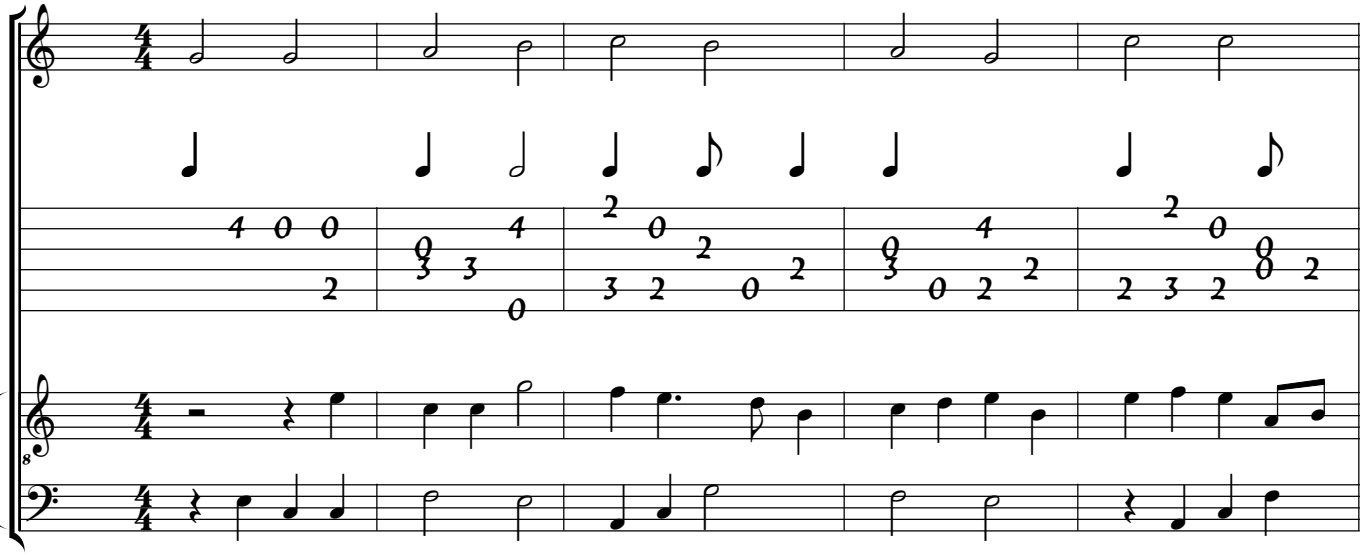
British Library Add. 29246 fol. 15, Concordances and Clefs: EECM xxv p. 32 (iii vv). G2+C3. 1 (14v) [tacet], 354-8 (31v) [cantus:G1-0-d'; altus:C1-0-d; quintus:tacet; tenor:C4-0-d; bass:tacet; same as ed.], 34049 (18) [sop:G1-0-d'; same as ed.], 1469-71 (14) [sop:G1-0-d'; alto:C1-0-d; bass:C4-0-d] , 344 (84v) [sop:C1-1-g; alto:C3-1-G; bass:F4-1-G], 2035 (4v) [copied twice] [iii:sop:G2-0-d'; alto:C1-0-d; bass:C4-0-d, same as ed.] (39) [sop:C1-1 sharp-a; alto:C3-1sharp-A, bass:F4-1 sharp-A; down a 4th from ed.; probably the high version was created first], 41156-8 (24) [sop:C1-1-g; alto:C3-1-G; bass:F4-1-G; down a 5th from ed.]

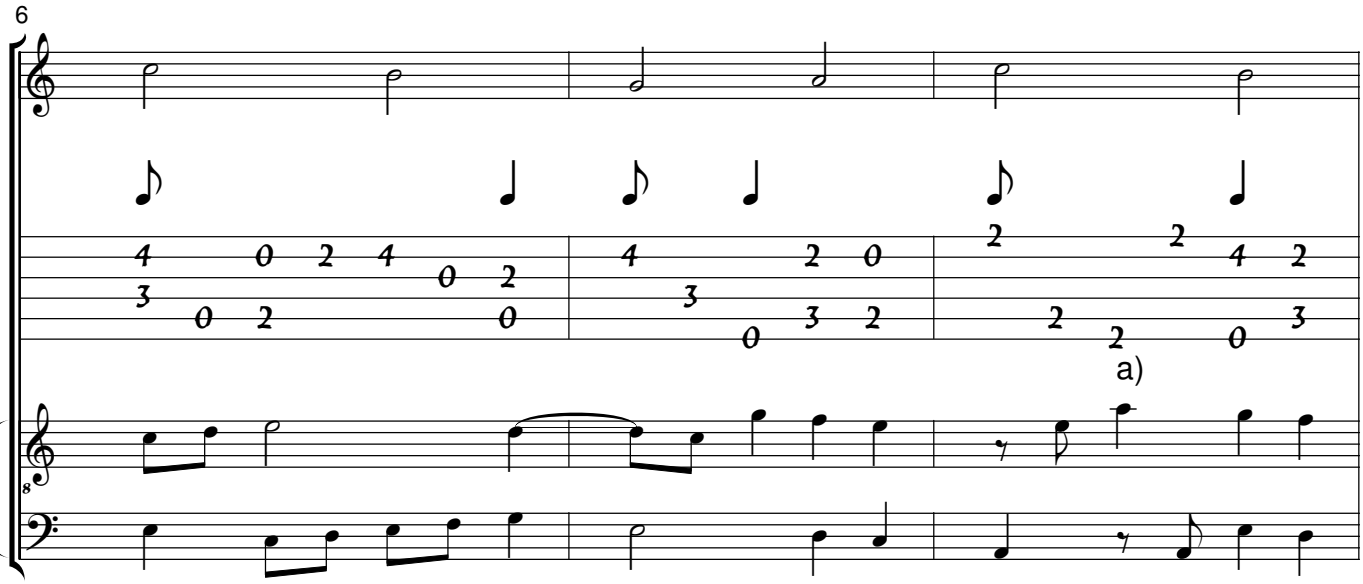
## Comments:

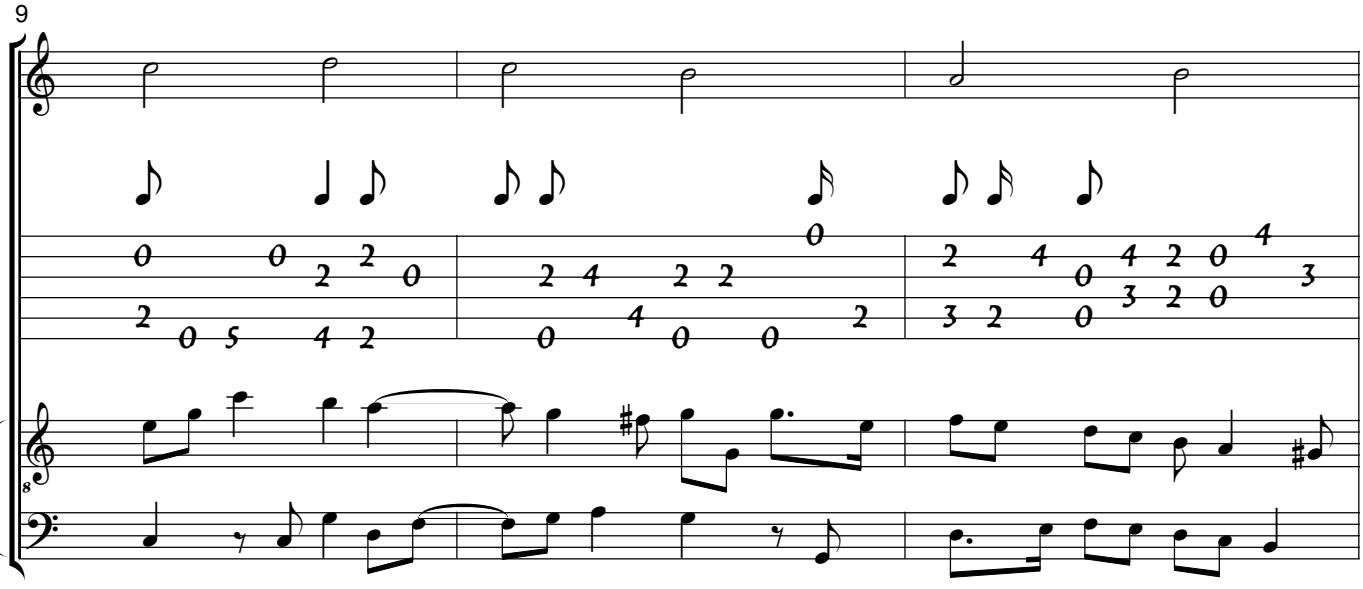
a) The rhythm in the intabulation is not clear and therefore the one from the vocal score has been used instead.

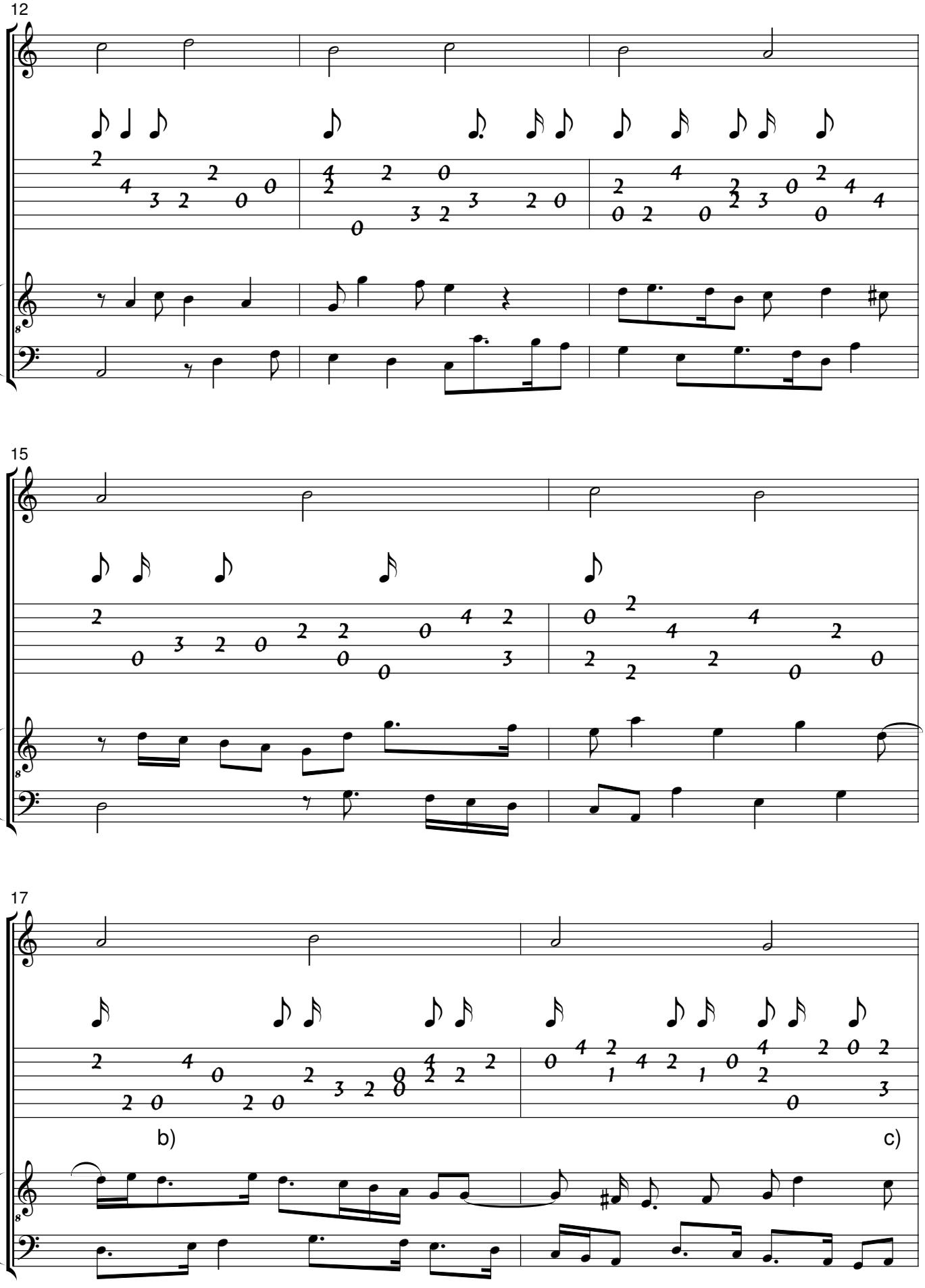
47. Sermone blando [G lute]

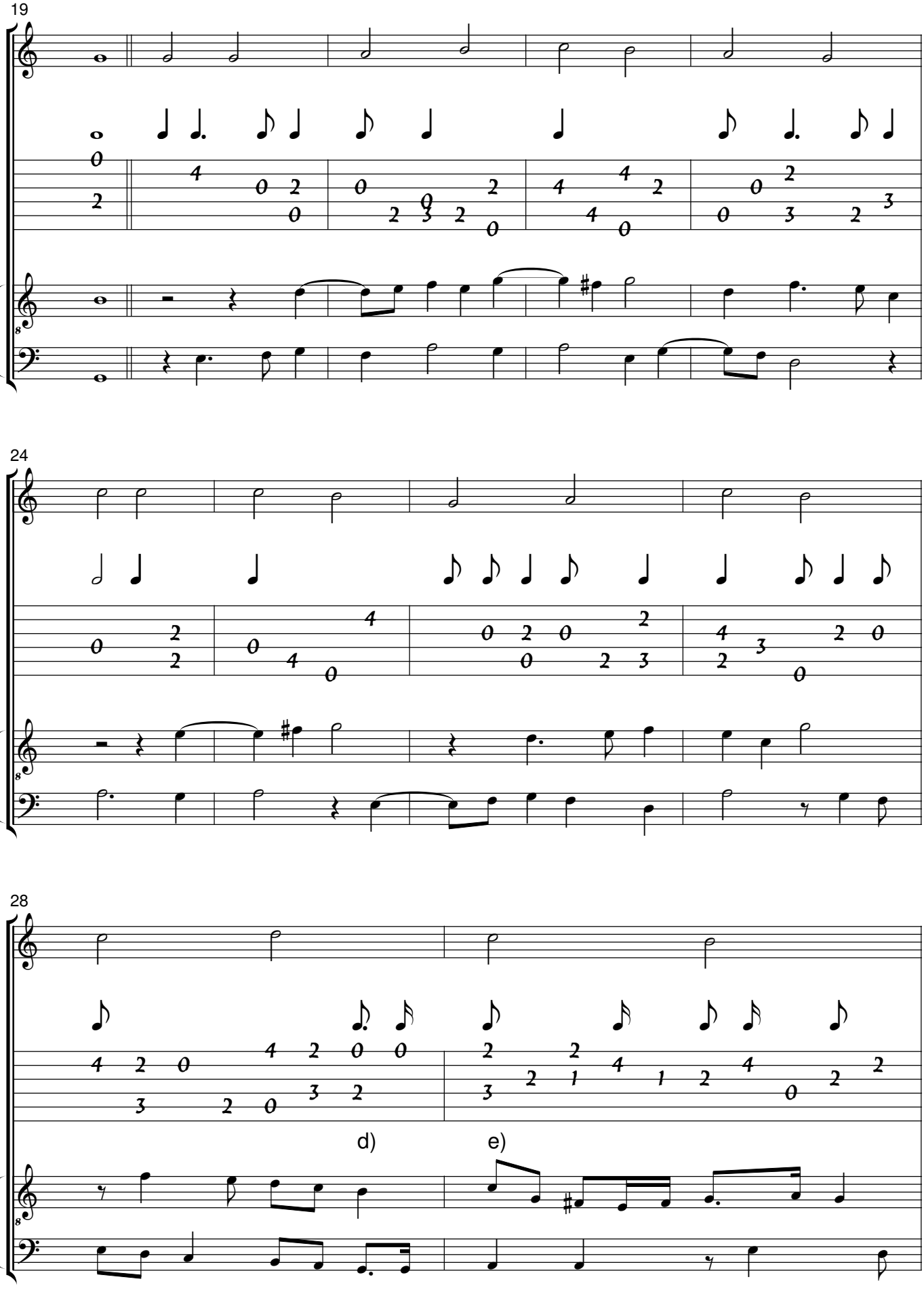
W. Byrd
29246 fol. 15v - 16v

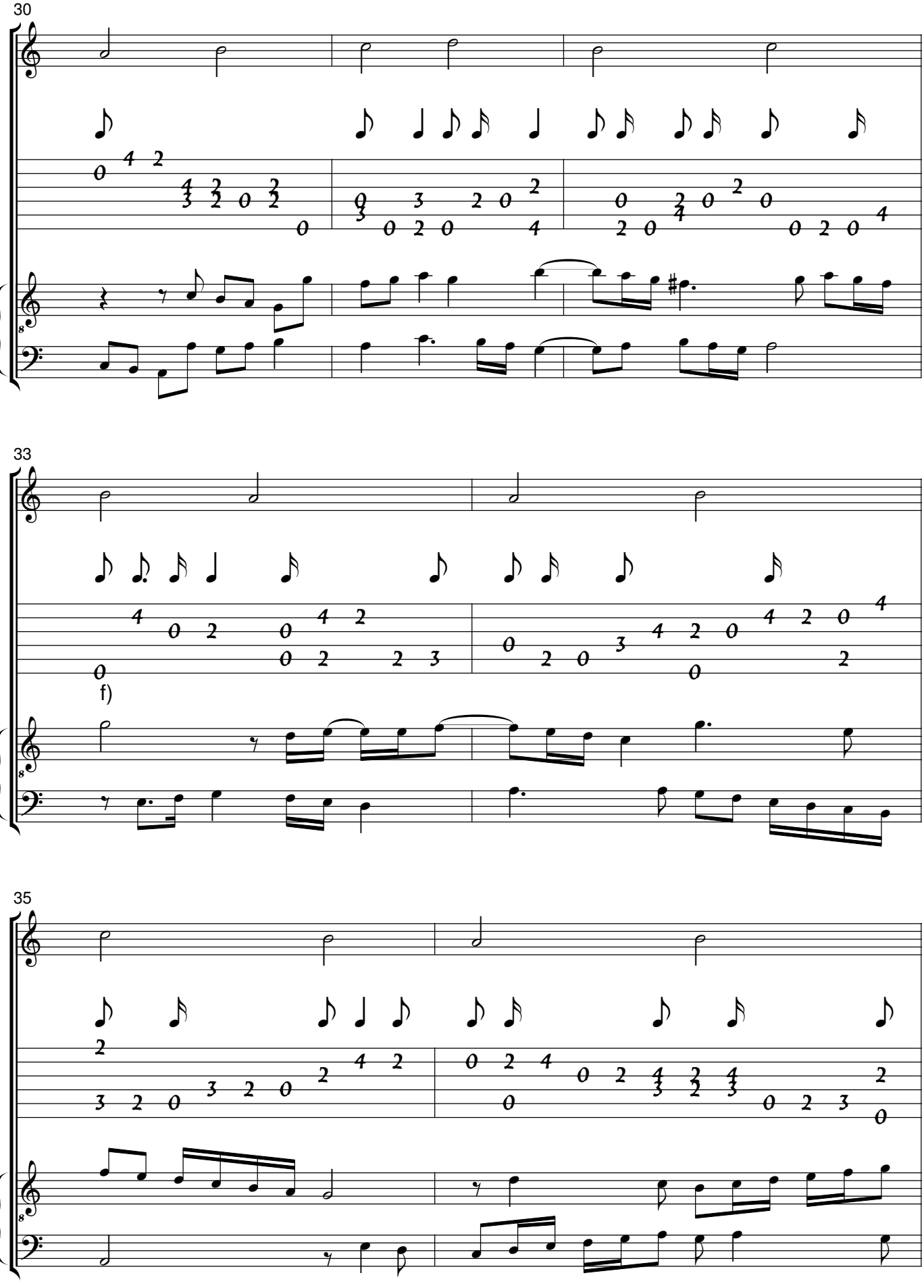


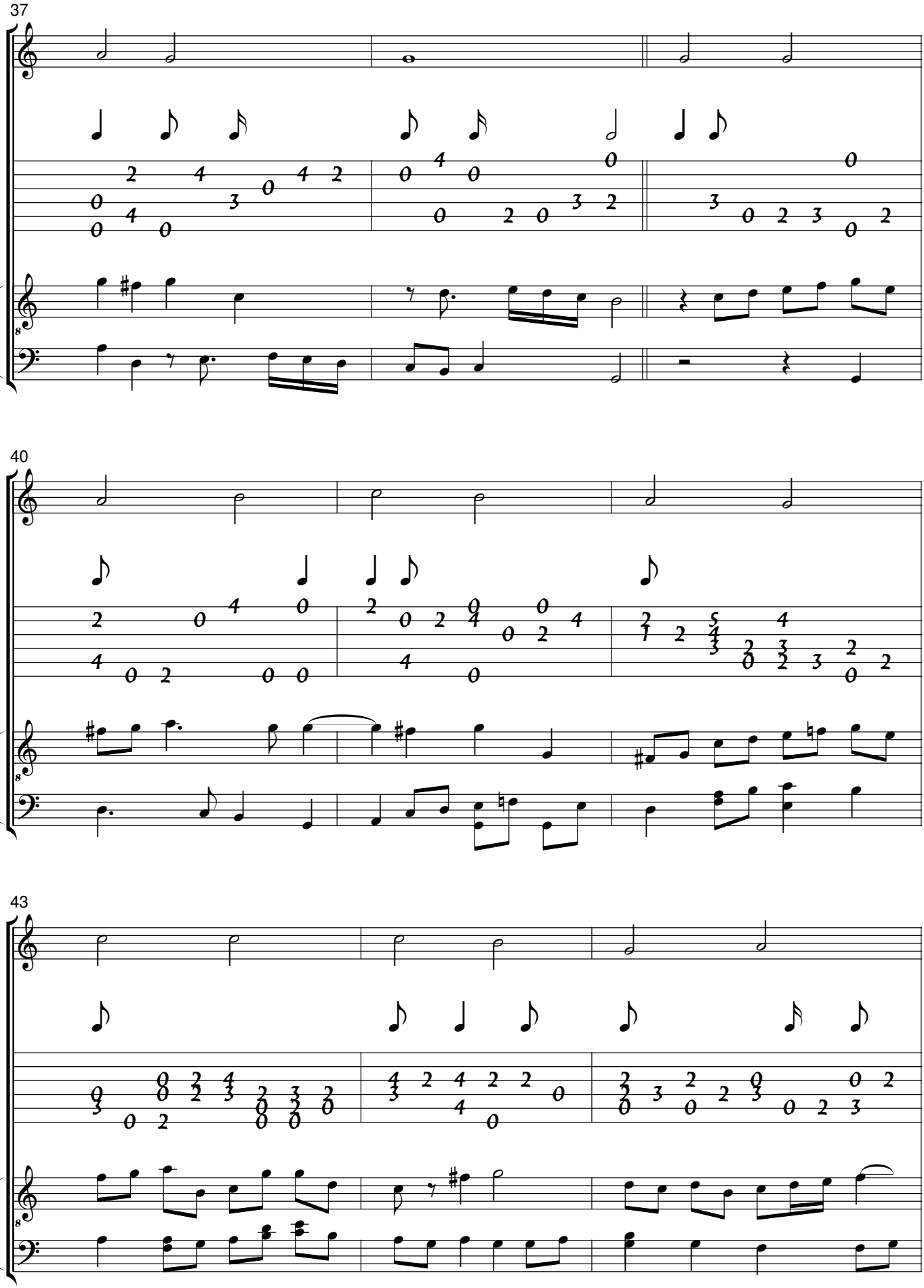


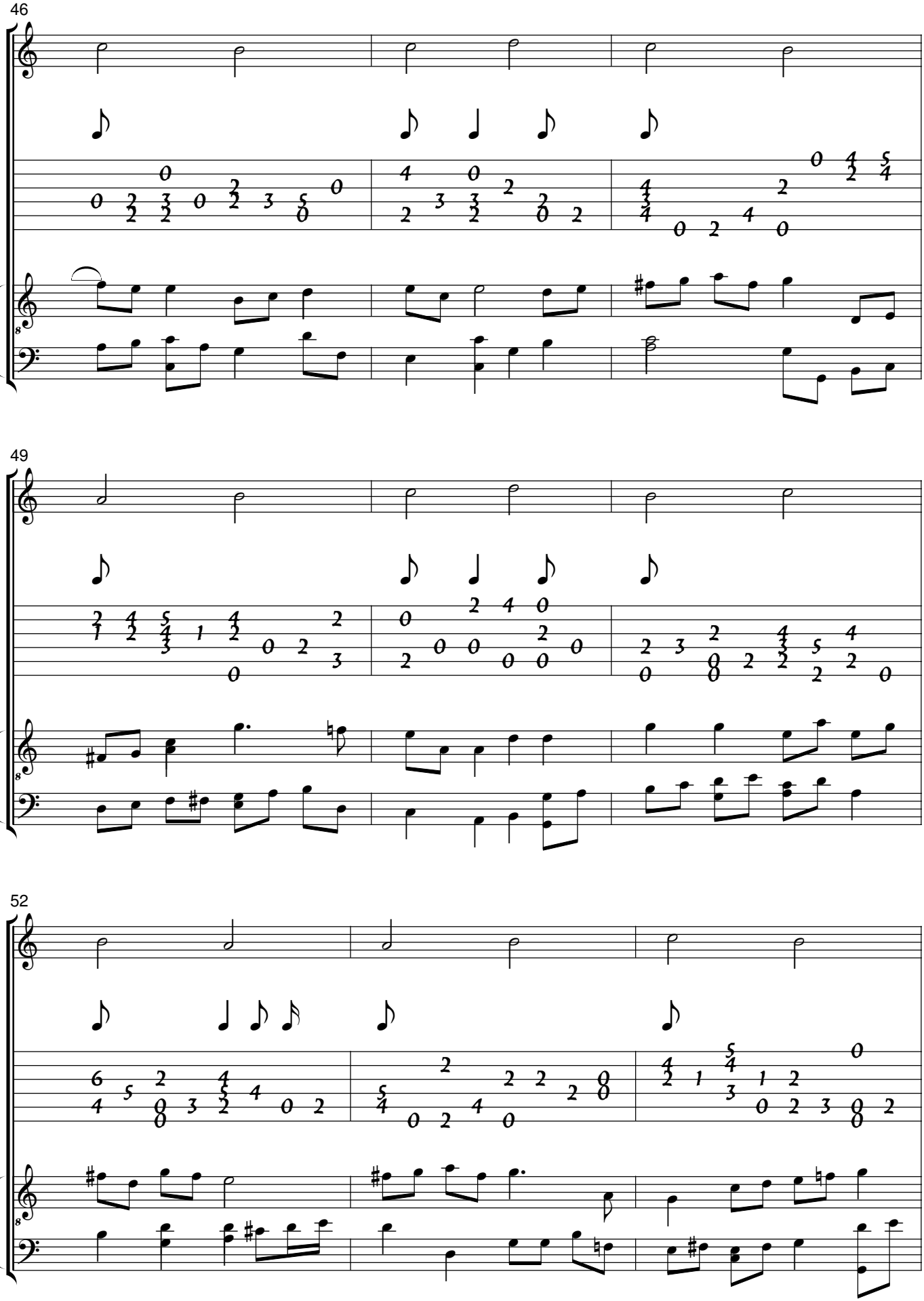



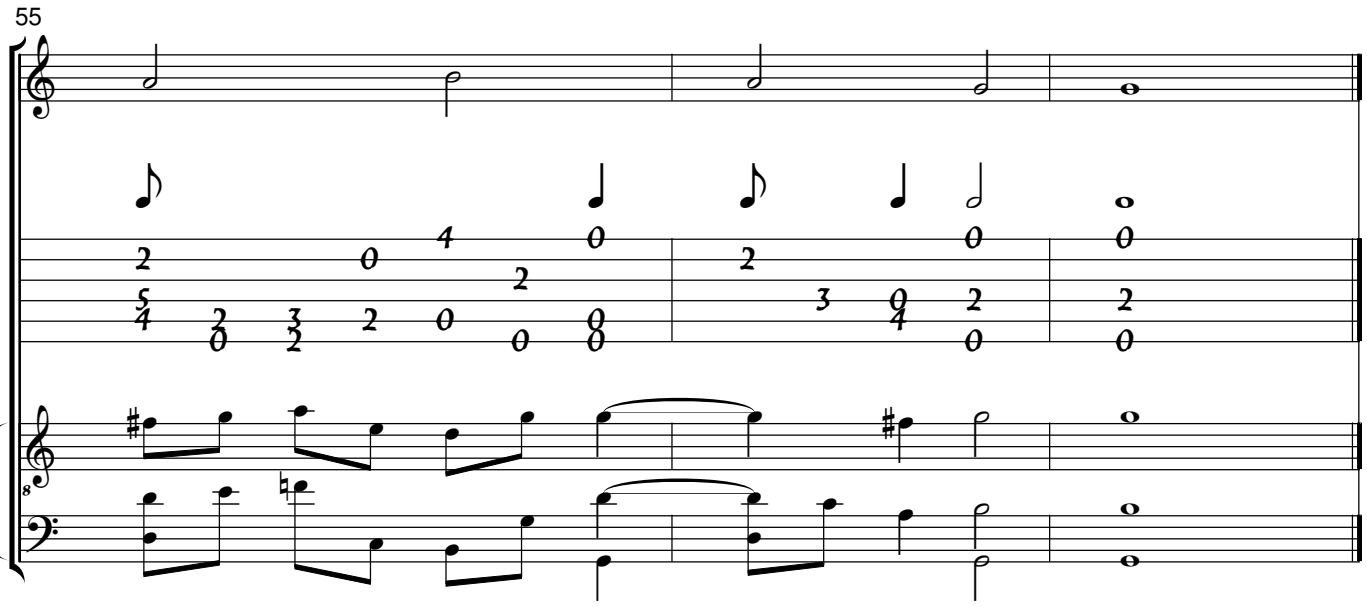

12
15
17
b)
c)


19
24
28
d)
e)


30
33
f)
35


37
40
43


46
49
52


55

# 47. Sermone blando

W. Byrd

British Library Add. 29246 fol. 15v-16v , Concordances and Clefs: Byrd ed. XVII p. 108, (iii vv). Hymn and miserere setting. See 18936-9 (6v) [mistitled Salvatorem] C1+C4+F4 [low clefs] Omits the E', F' and F#'. Reconstructed from intabulation

## Comments:

a) The rest is a c in the instrumental setting.

b) The d is an f in the instrumental setting.

c) The bass goes down to an E' in the instrumental setting.

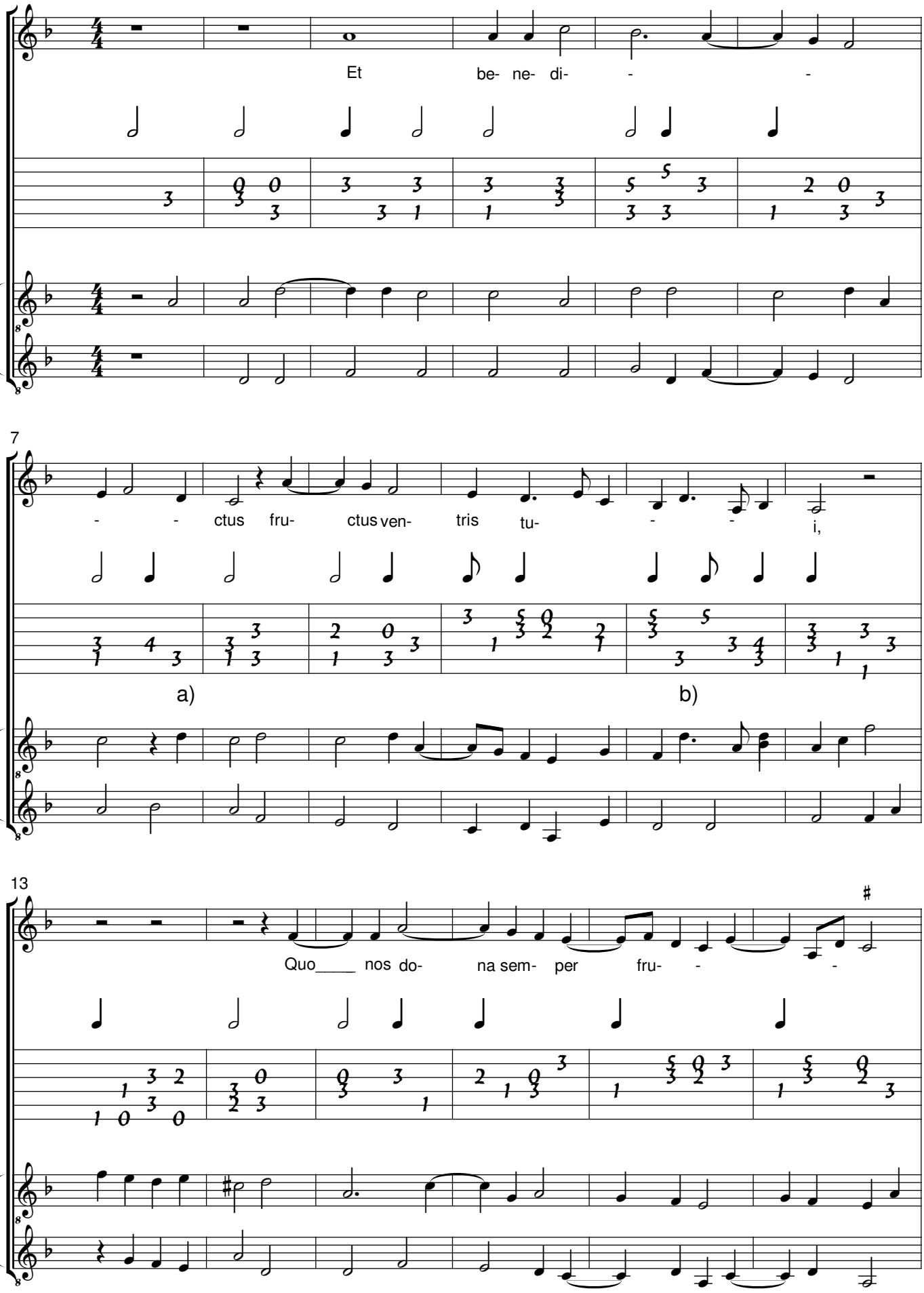
d) The bass part goes down to an F#' in the instrumental part.

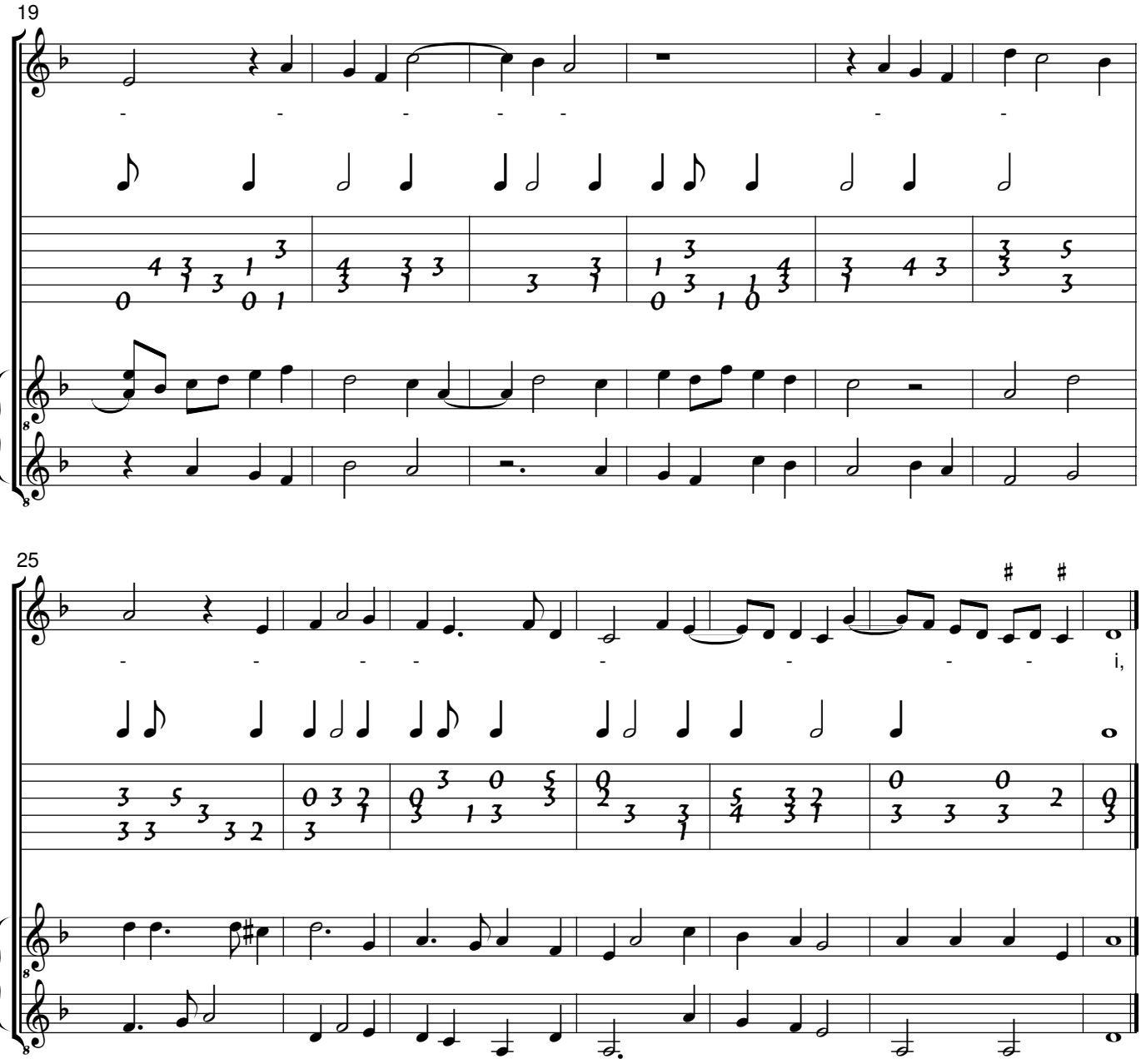
e) The c is an a in the instrumental part.

f) The intabulation uses the dotted rhythm on the first beat. The instrumental setting has it on the second beat, which works better.

50. Et benedictus (Ave Rosa) [E lute]

Thomas Tallis
29246 fol. 19




19
25
i,

## 50. Et benedictus (Ave Rosa) [E lute]

Thomas Tallis

British Library Add. 29246 fol. 19, Concordances and Clefs: TCM vi p. 169 (iii vv). C4+C5 (or F3). 1 (6) [tacet]

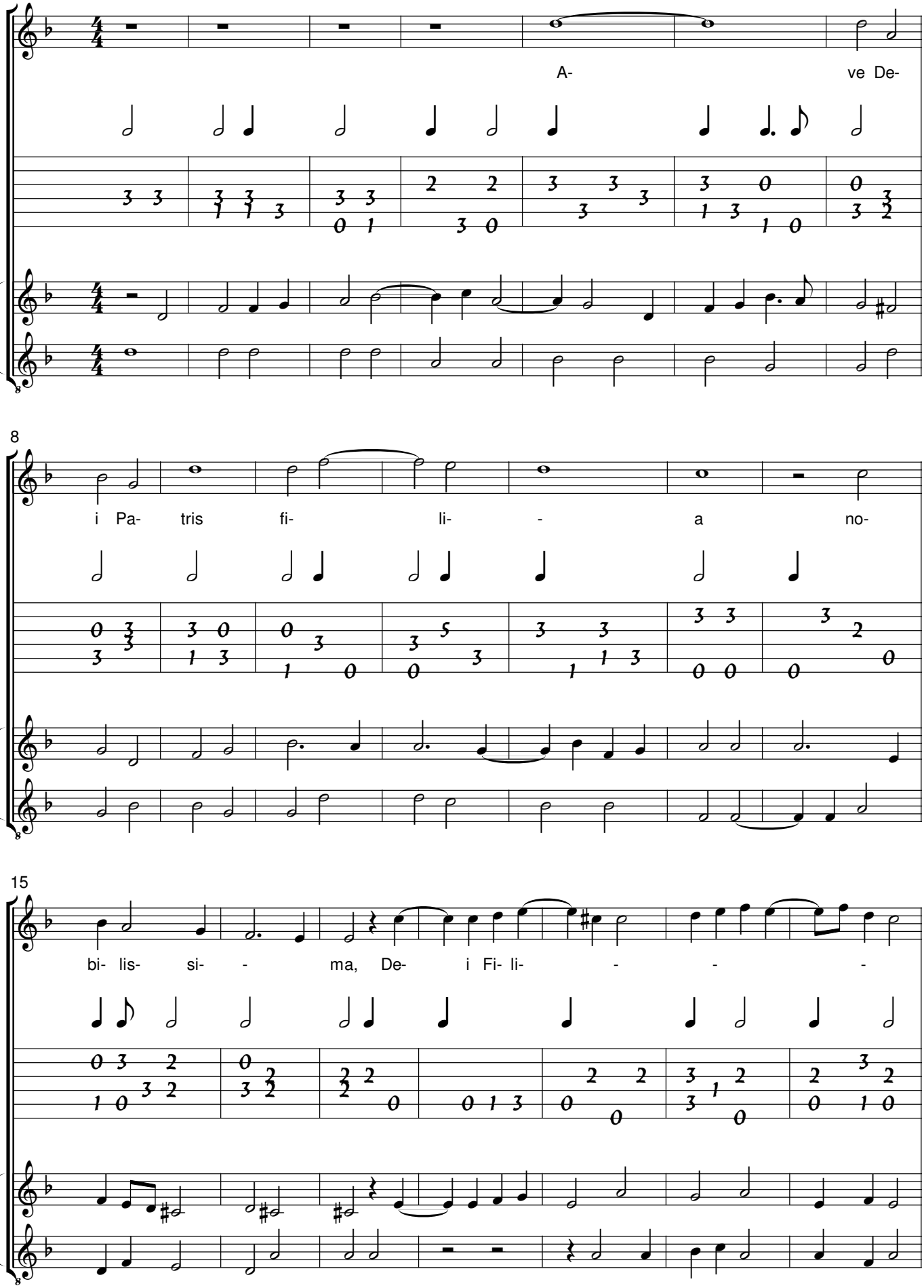
**Comments:**

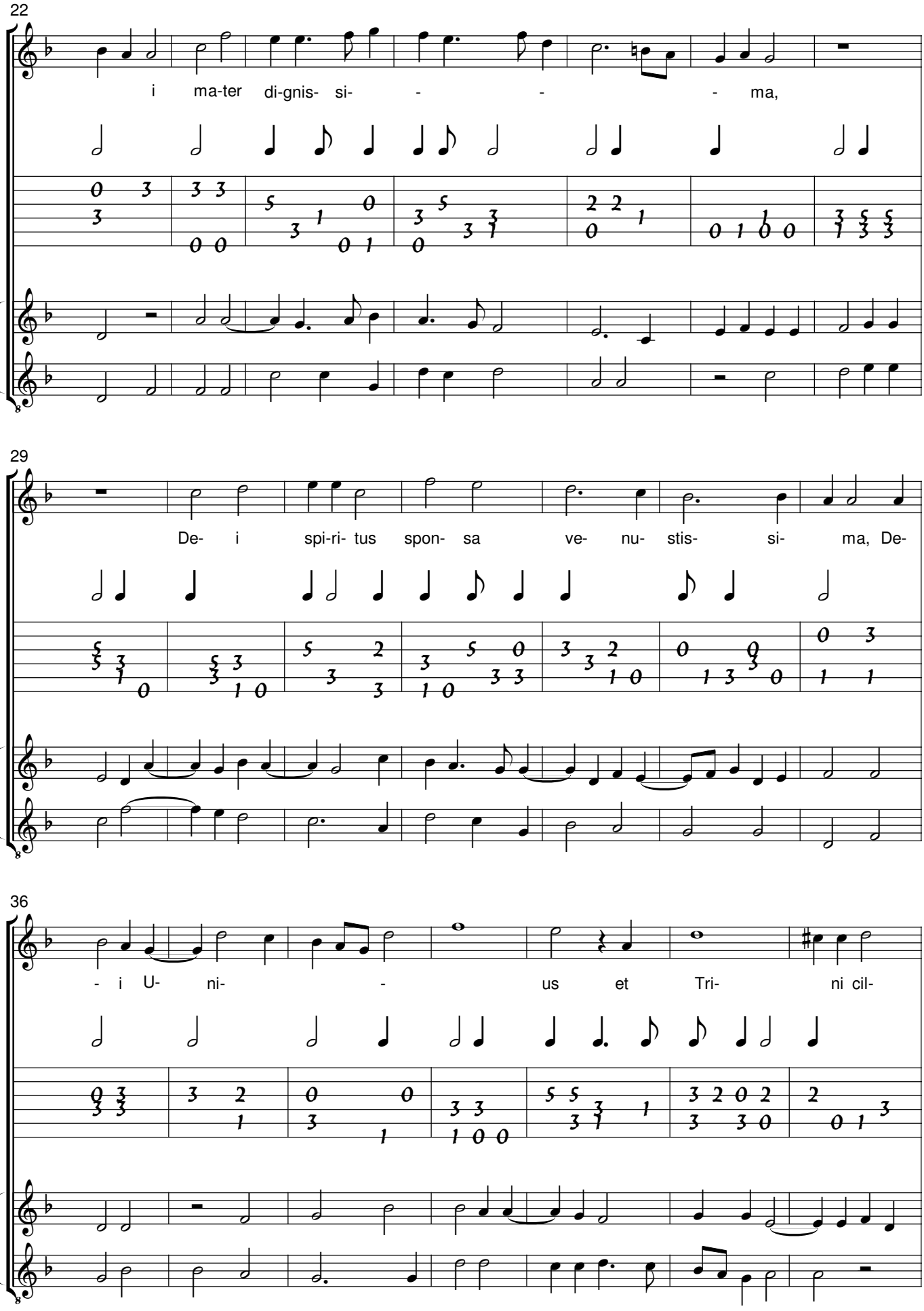
a) The lute doubles the soprano instead of following the alto line that goes above the soprano.

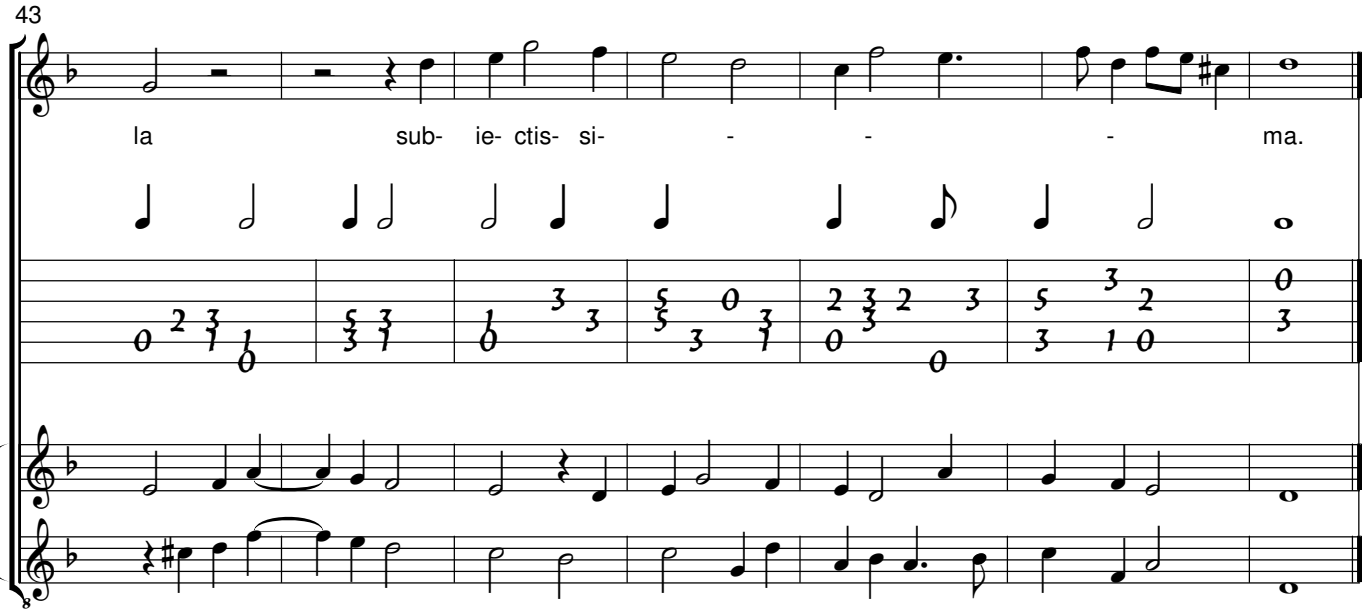
b) The intabulation jumps to the soprano (singing voice) during the rest in the alto line.

51. Ave dei patris [A lute]

Thomas Tallis
29246 fol. 19




22
i ma-ter di-gnis- si- - - - ma,
29
De- i spi-ri- tus spon- sa ve- nu- stis- si- ma, De-
36
- i U- ni- - us et Tri- ni cil-


43
la sub- ie- ctis- si- - - - ma.

## 51. Ave dei patris [ A lute]

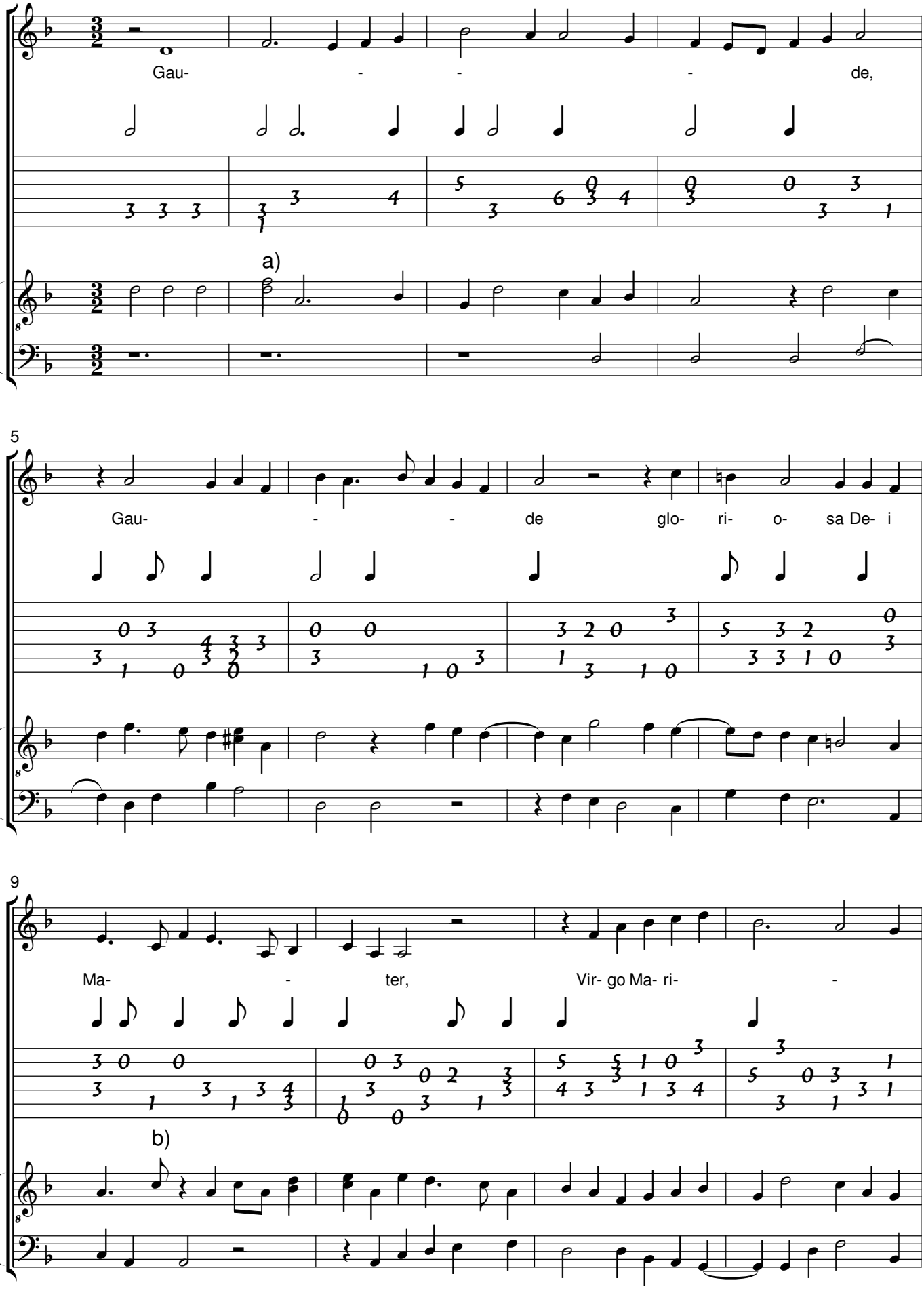
Thomas Tallis

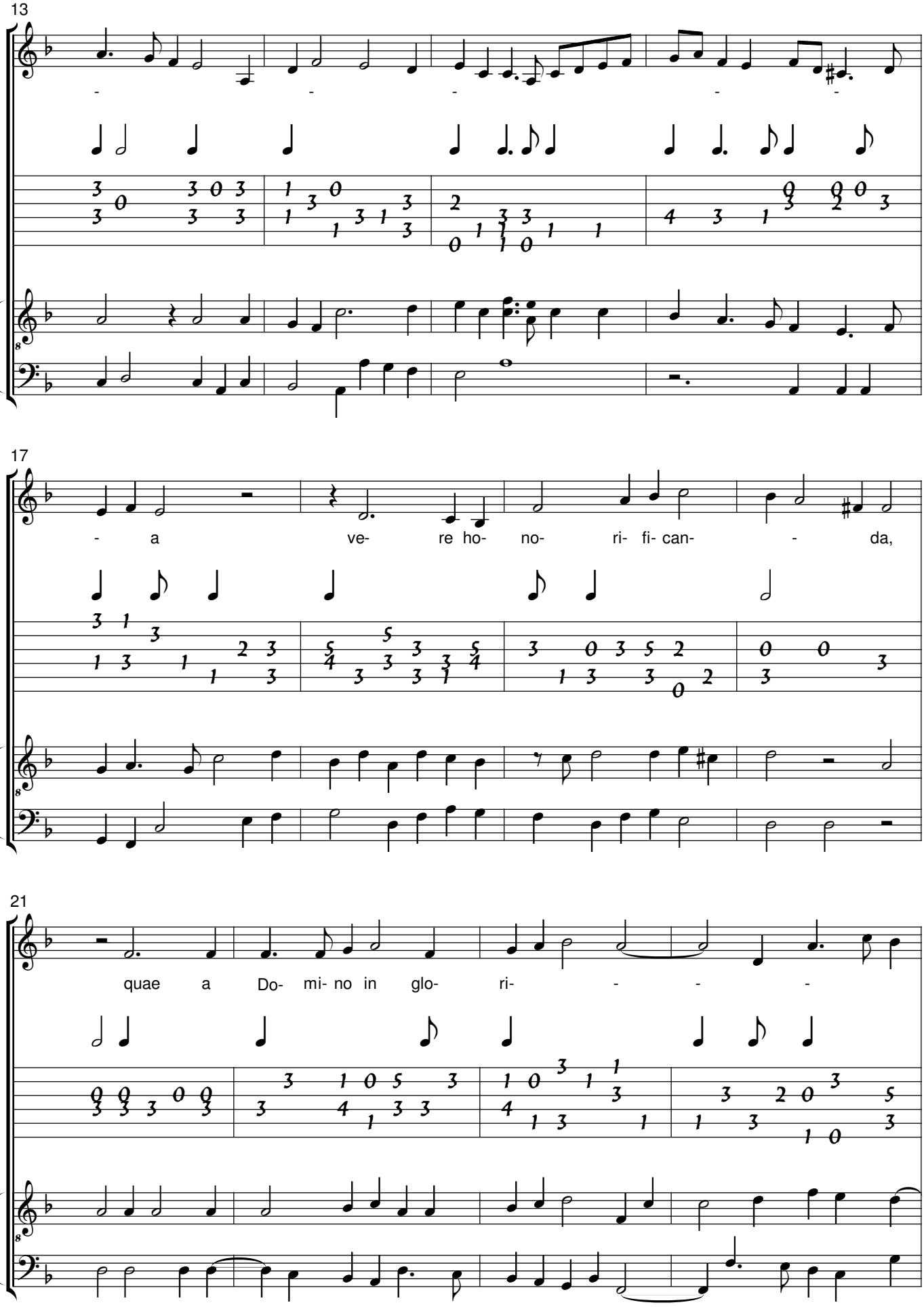
British Library Add. 29246 fol. 19, Concordances and Clefs: (iii vv). See 1 (4) [tacet; F4-1], 2035 (7) [i:sop:G2-1-d'; alt:C2-1-d; bass:C4-1-A; same as ed.], 1469-71 (2v) [sop:G2-1-sharp-e'; alto:C2-1-d; bass:not the same as ed.], 34049 (6v) [sop:G2-1-d', same as ed.]

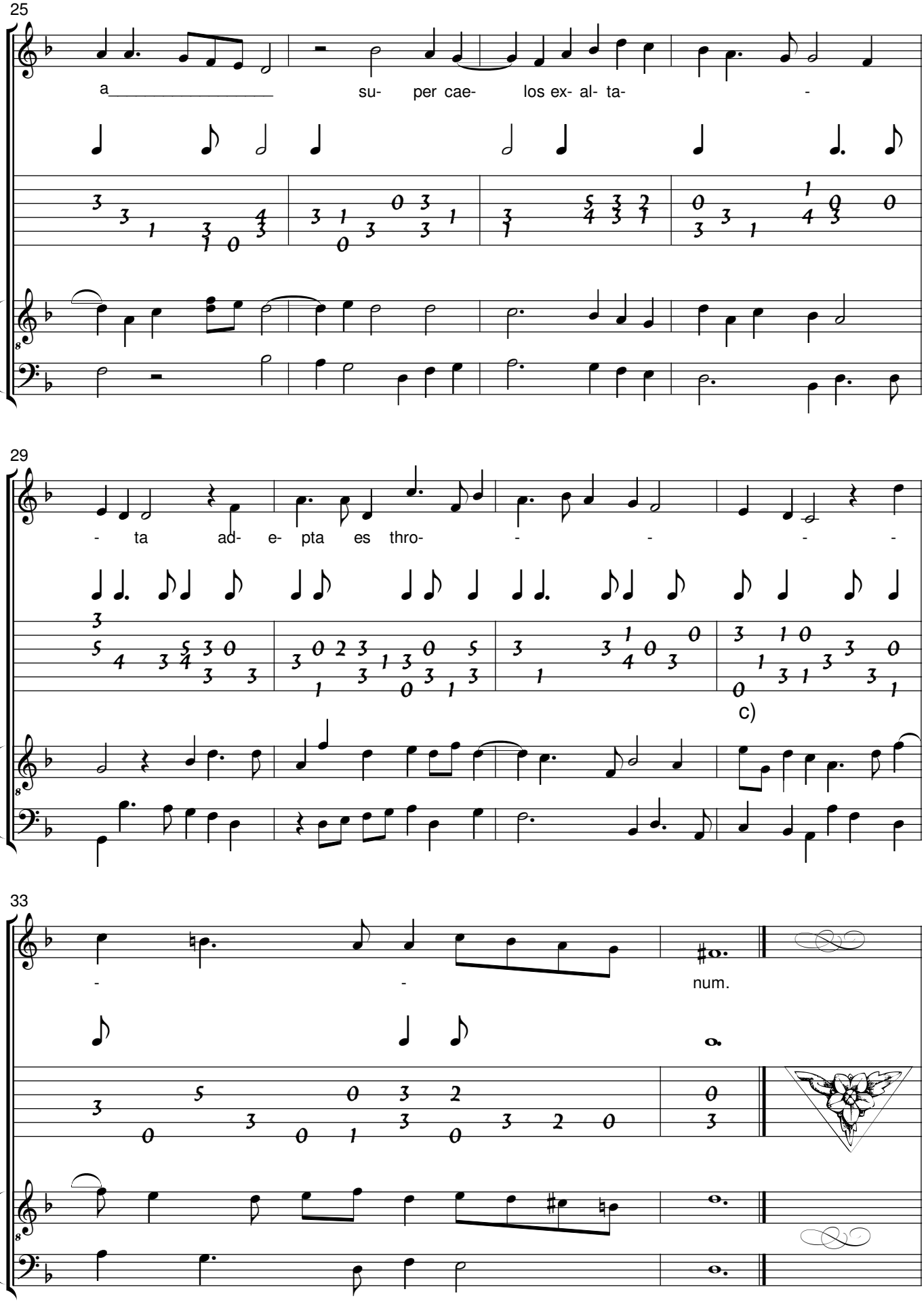
**Comments:**

52. Gaude gloriosa [E lute]

Thomas Tallis
29246 fol. 20




13
17
- a ve- re ho- no- ri- fi- can- - da,
21
quae a Do- mi- no in glo- ri- - - -


25
a
su- per cae- los ex- al- ta-
29
- ta ad- e- pta es thro-
c)
33
num.

## 52. Gaude Gloriosa [E lute]

Thomas Tallis

British Library Add. 29246 fol. 20, Concordances and Clefs: TCM vi p. 123 (iii vv). The second part (no. 12) is for A lute. See 2035 (9v) [i:sop:G2-0-a; alto:C2-0-a; bass:C4-0-A; up a 5th from ed.], 18936-9 (10v) [mistitled Qui tollis peccata; sop:C1-1-d; alto:C4-1-d; bass:F4-1-D; same as ed.].

### Comments:

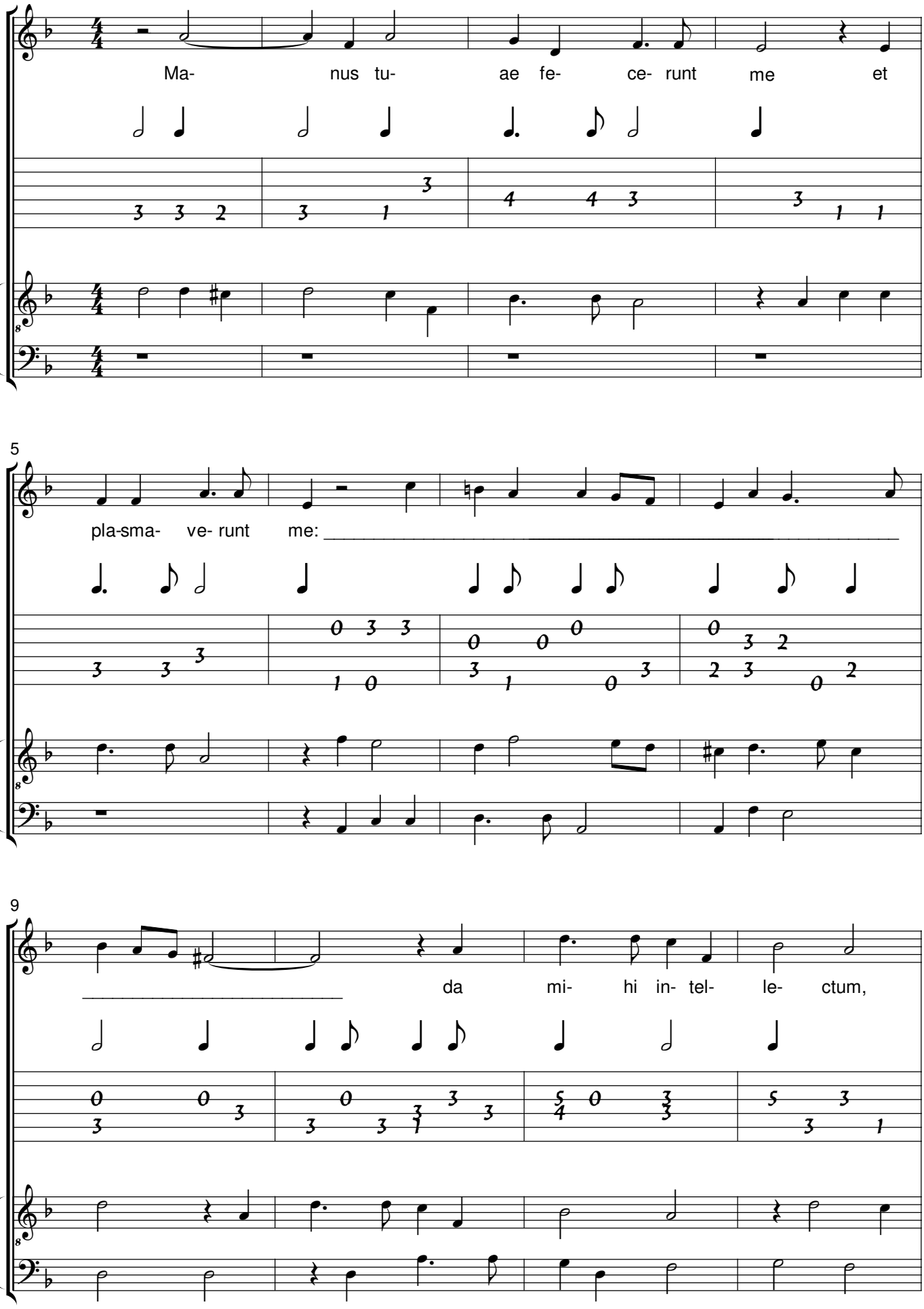
a) The f in the top voice of the intabulation is on the 3rd beat in the vocal setting.

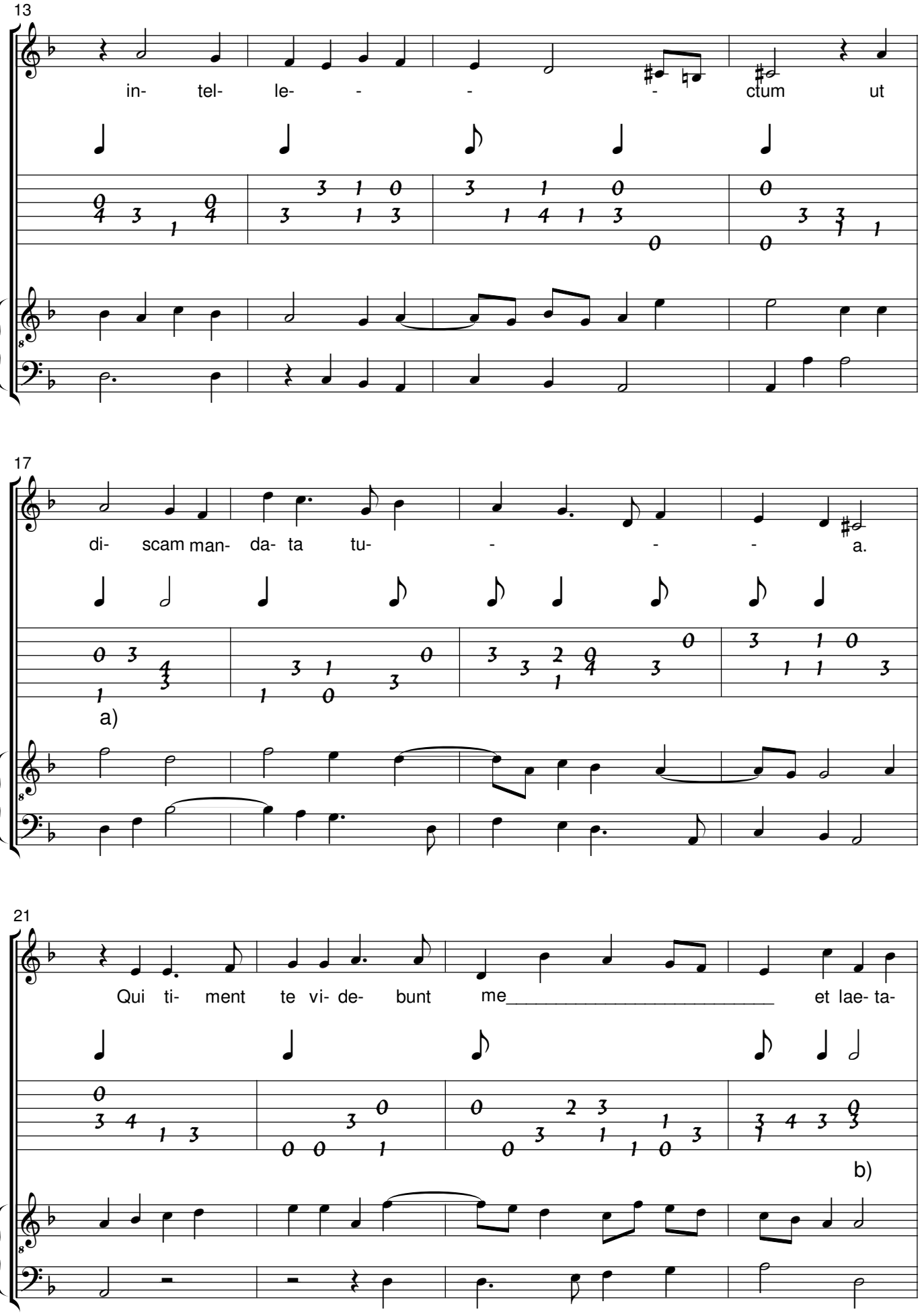
b) The intabulation takes a few notes from the vocal part.

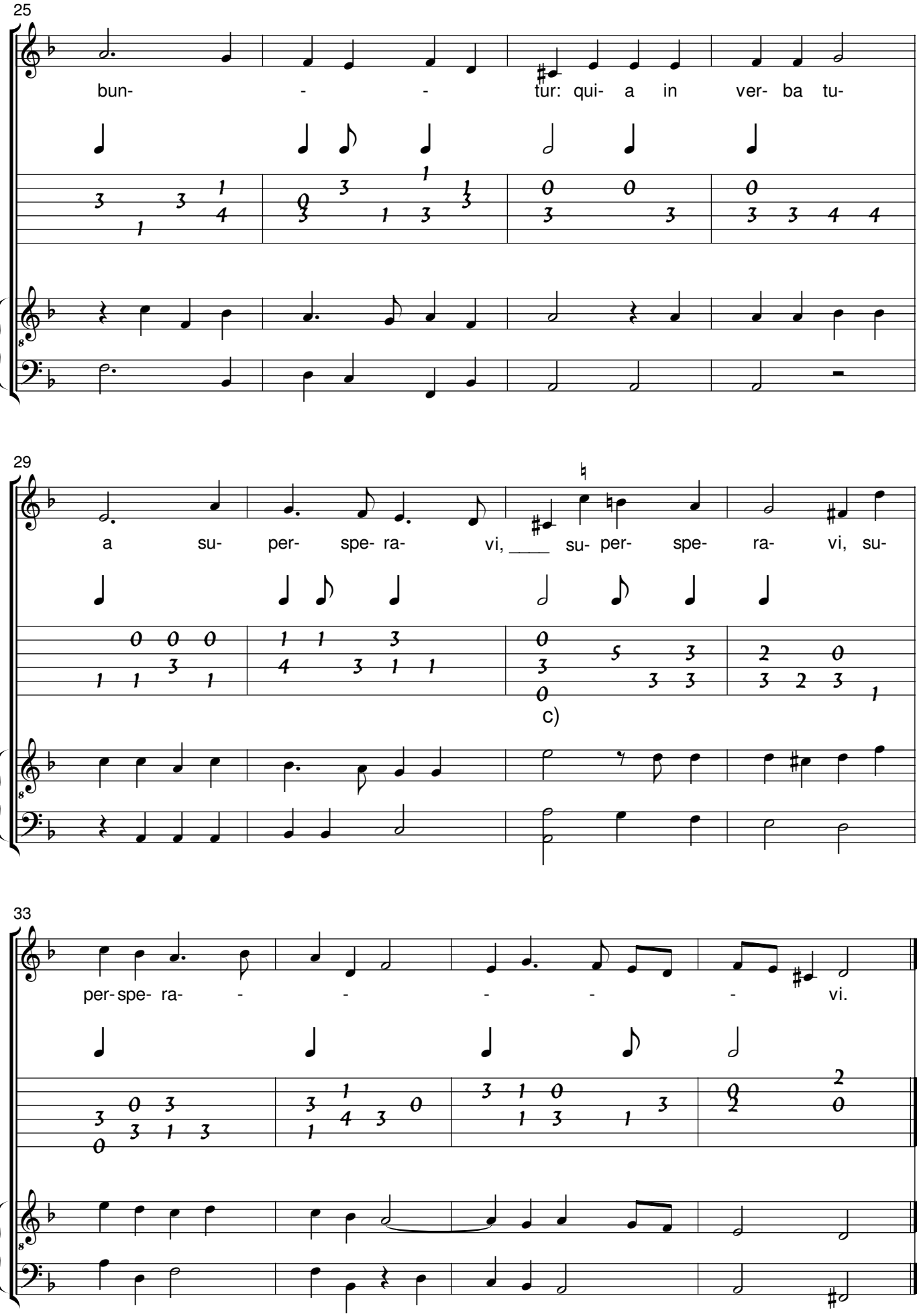
c) In the cases where high clefs are used and the counterpoint is very close in range, the intabulator prefers to double the singing voice instead of allowing the voice crossings of the vocal setting.

53. Manus tuae [E lute]

Robert White
29246 fol. 19v




13
in- tel- le- - - - ctum ut
17
di- scam man- da- ta tu- - - - a.
a)
21
Qui ti- ment te vi- de- bunt me_____ et lae- ta-
b)


25
bun- - - tur: qui- a in ver- ba tu-
29
a su- per- spe- ra- vi, su- per- spe- ra- vi, su-
c)
33
per- spe- ra- - - - - vi.

## 53. Manus tuae [E lute]

Robert White

British Library Add. 29246 fol. 19v, Concordances and Clefs: TCM p. 137 (iii vv). C2+C3+C4+F4+F4 intab. uses C3+F4. 2035 (8) [sop:G2-2-d; alto:C2-2-g; bass:F3-2-D; up a 4th from ed], (11) [sop:G2-0-e; alto:C2-0-a; bass:C4-0-E; up a 5th from ed.], 18936-9 (12) [sop:C2-1-a; alto:C3-1-d; bass:F4-1-A; same as ed.]

### Comments:

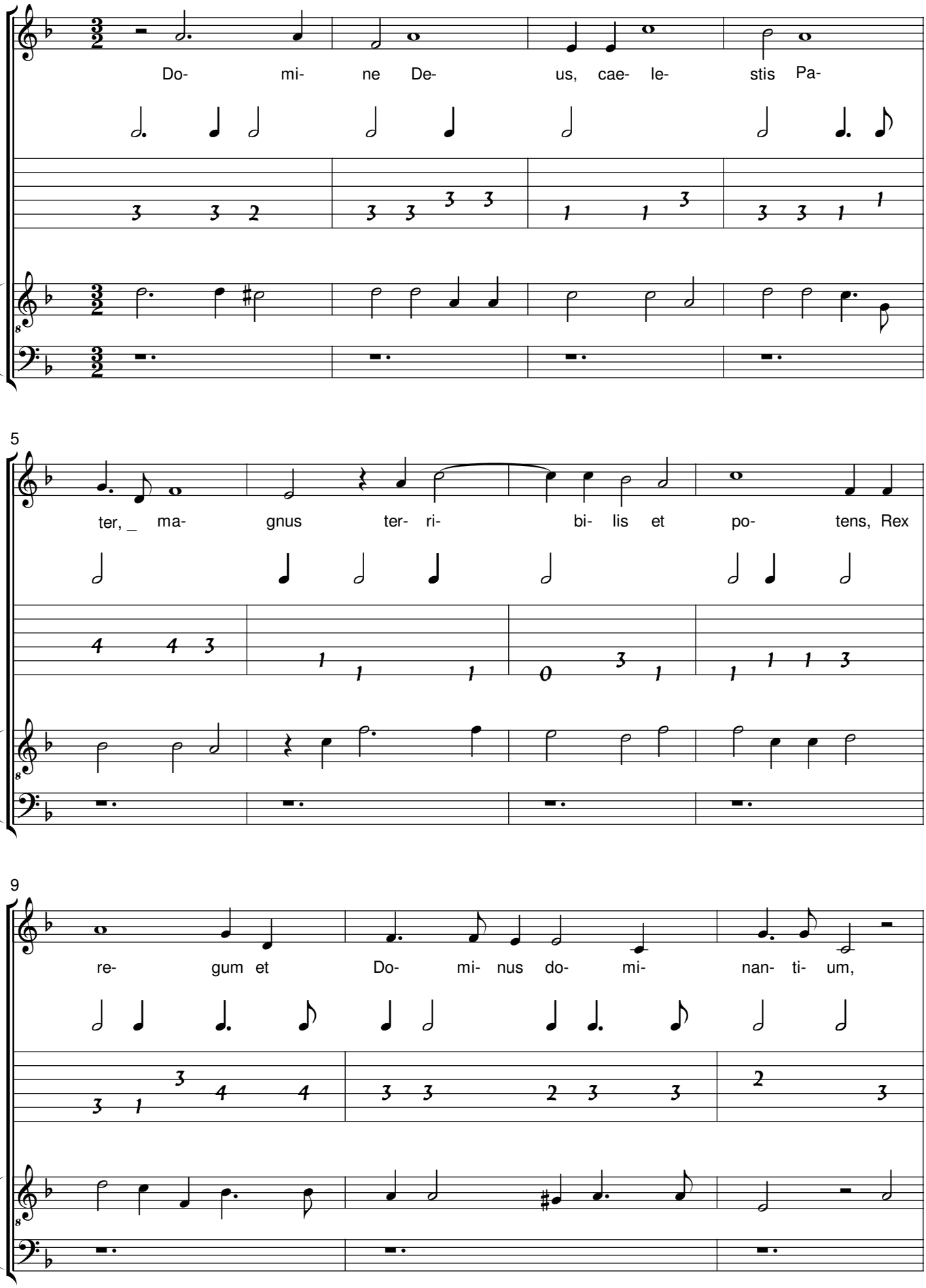
a) The D is an F in the vocal setting.

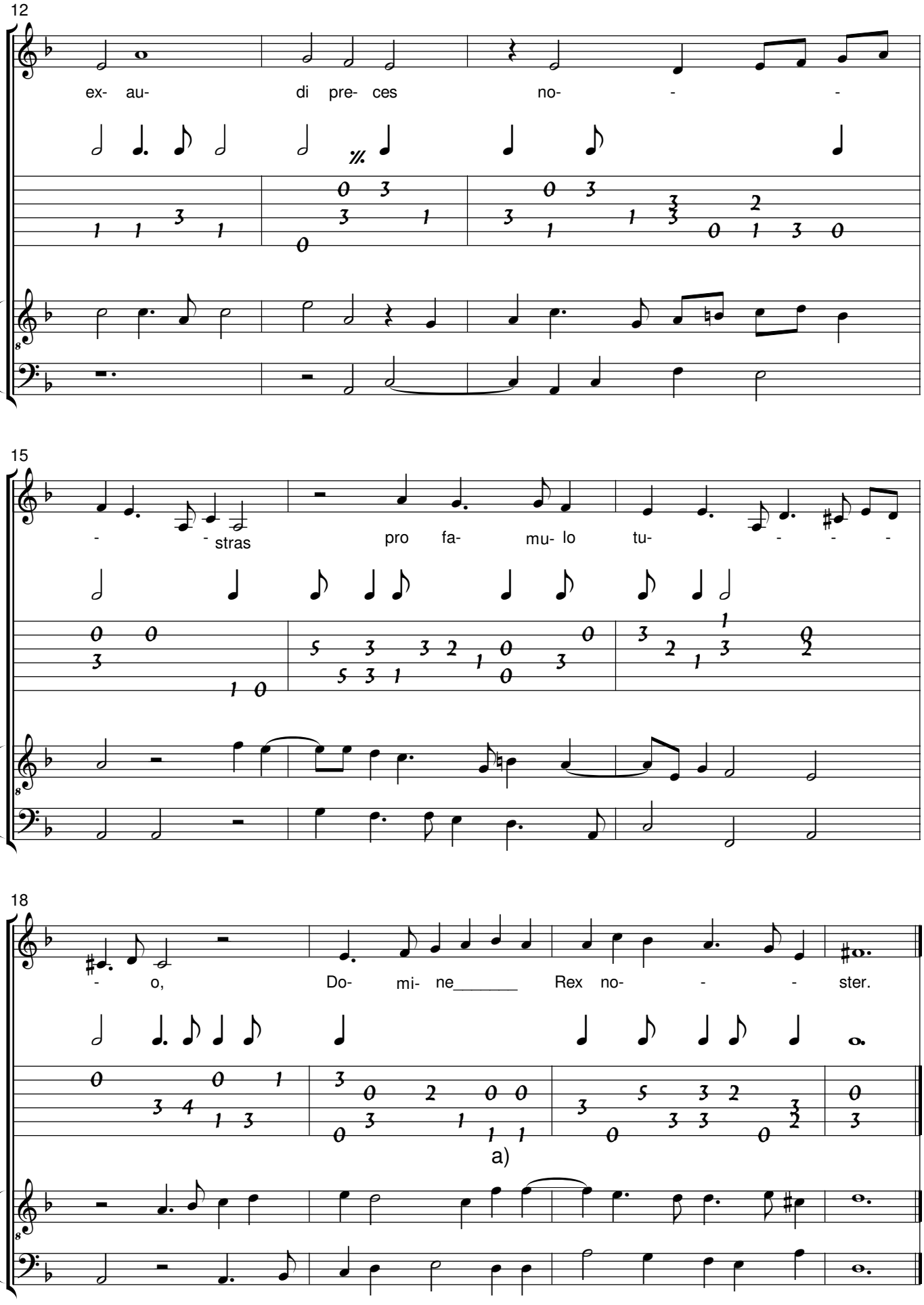
b) The a is a d in the vocal setting.

c) Only a crotchet A' in the vocal setting.

54. Domine Deus caelestis [E lute]

Christopher Tye
29246 fol. 20




12
ex- au- di pre- ces no- -
15
- - stras pro fa- mu- lo tu- - - -
18
- o, Do- mi- ne_____ Rex no- - - ster.
a)

## 54. Domine Deus [E lute]

Christopher Tye

British Library Add. 29246 fol. 20, Concordances and Clefs: EECM 33 p. 133 (iii vv). C2+C2+C4+C4+F4+F4 (low clefs). Intabulation uses C4+F4. See 2035 (33) [mixed with Johnson's Ave Dei patris. sop:G1-1-d, alto:C2-1-g; bass:F3-1-D; up a 4th from ed. Note that the version in 2035 is a different section of the piece] 18936-9 (10v) [sop:C2-0-a; alto:C4-0-d; bass:F4-0-A'; same as ed., att. Tallis]

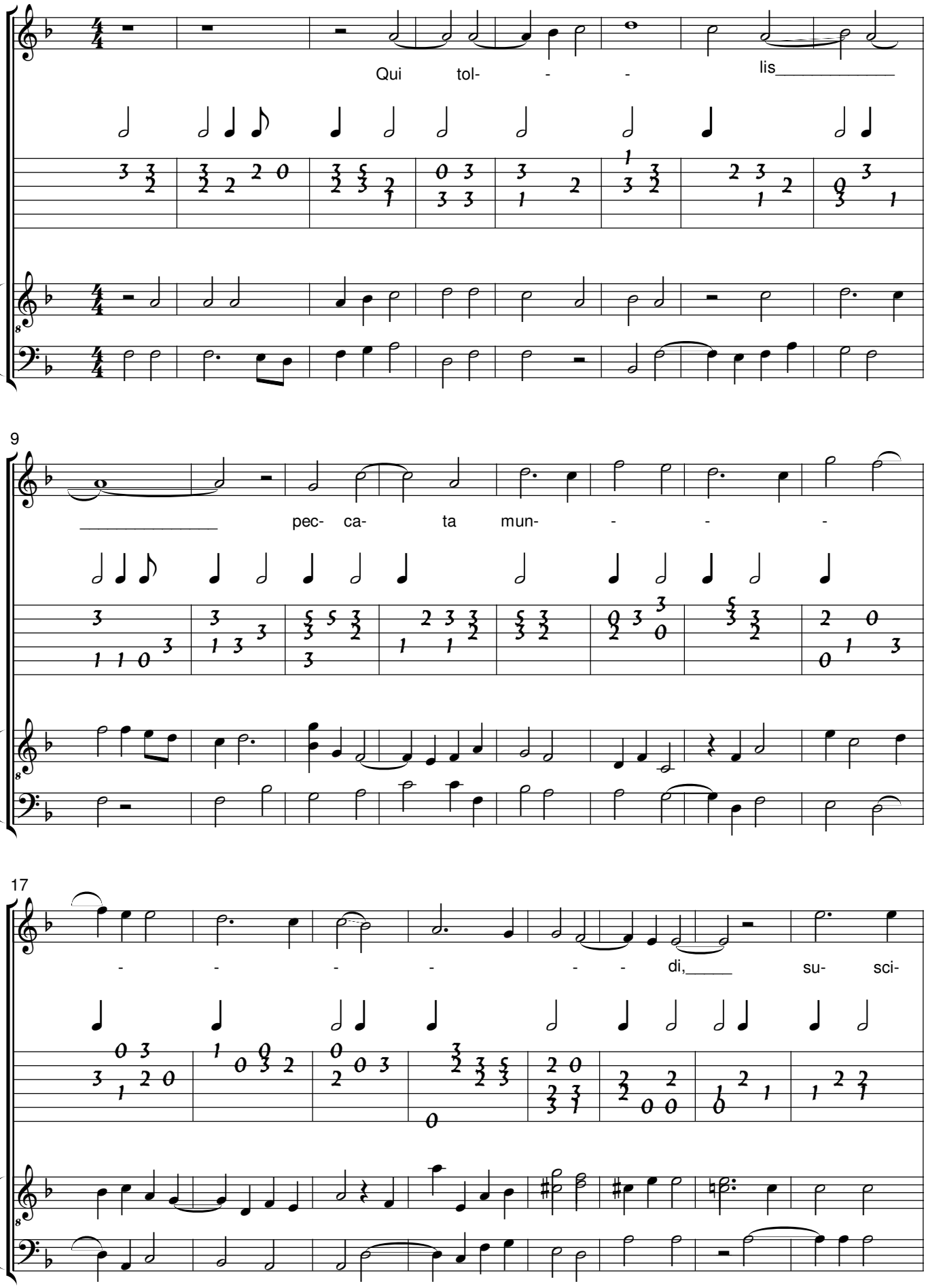
### Comments:

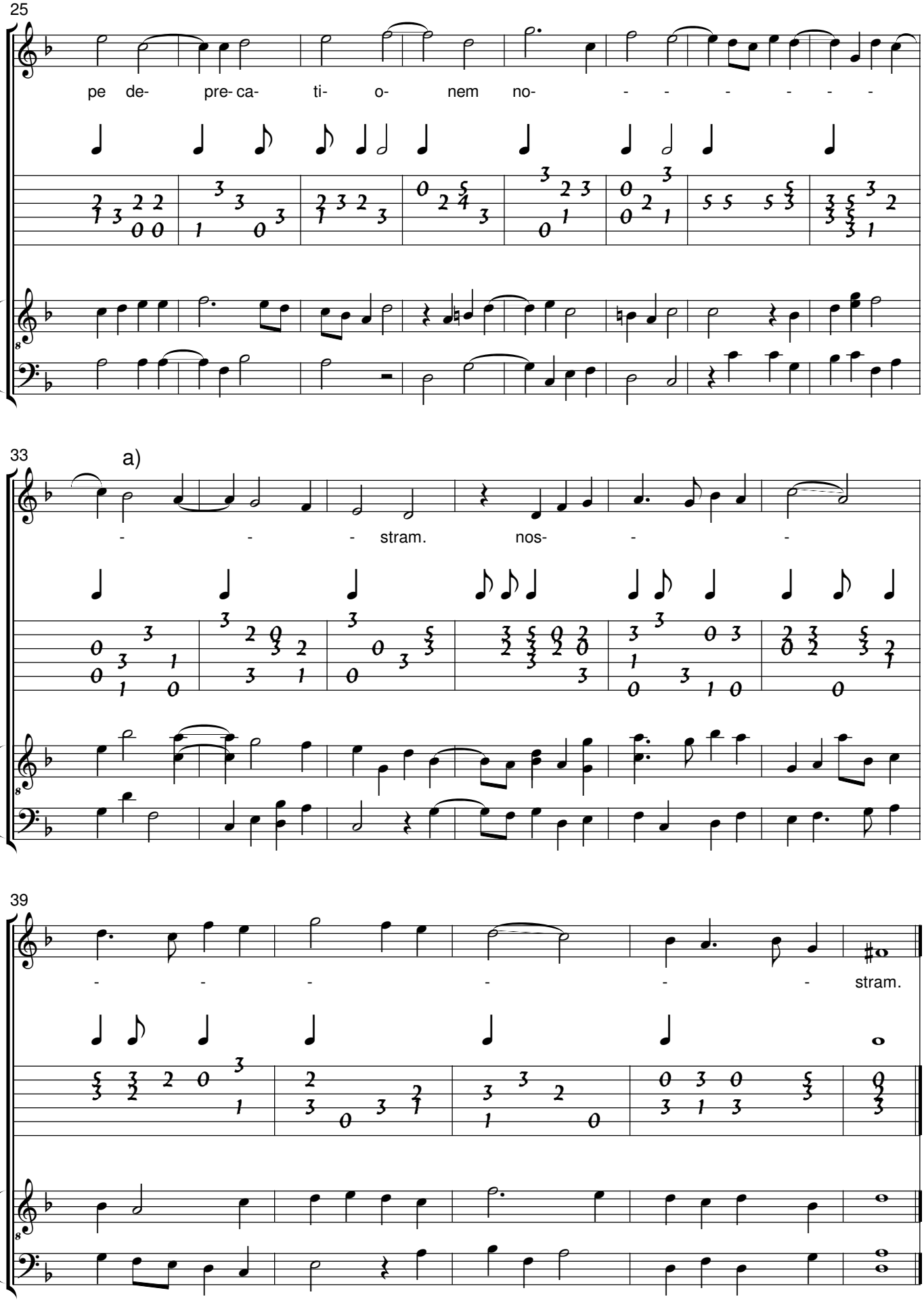
a) Sign in the original intabulation indicating the entrance of the third part.

b) The vocal setting has a g instead of the f.

55. Qui tollis II (Gloria tibi trinitas) [A lute]

John Taverner
29246 fol. 20




25
pe de- pre- ca- ti- o- nem no-
33
a)
- - - stram. nos- -
39
- - - - - - stram.

## 55. Qui tollis II (Gloria tibi trinitas) [A lute]

John Taverner

British Library Add. 29246 fol. 20, Concordances and Clefs: EECM xx p. 1 (iii vv). C4+C5 [great compass]. See 354-8 (41) [sop:G2-1-a; alto:tacet; tenor:C4-1-A; bass:F3-1-F; same as ed.] 2035 (41) [sop:G2-1-a; alto:C4-1-A; bass:F3-1-F; down a 4th according to Brett but same as the ed. instead], 1469-71 (9v) [sop:G2-1-sharp-b; alto:C4-1-A; bass:F3-1-F; ] [down a 4th according to Brett but same as ed.]. 41159-8 (20v) [sop:G2-1-a; alto:C4-1-A; bass:F3-1-F; same as ed.]

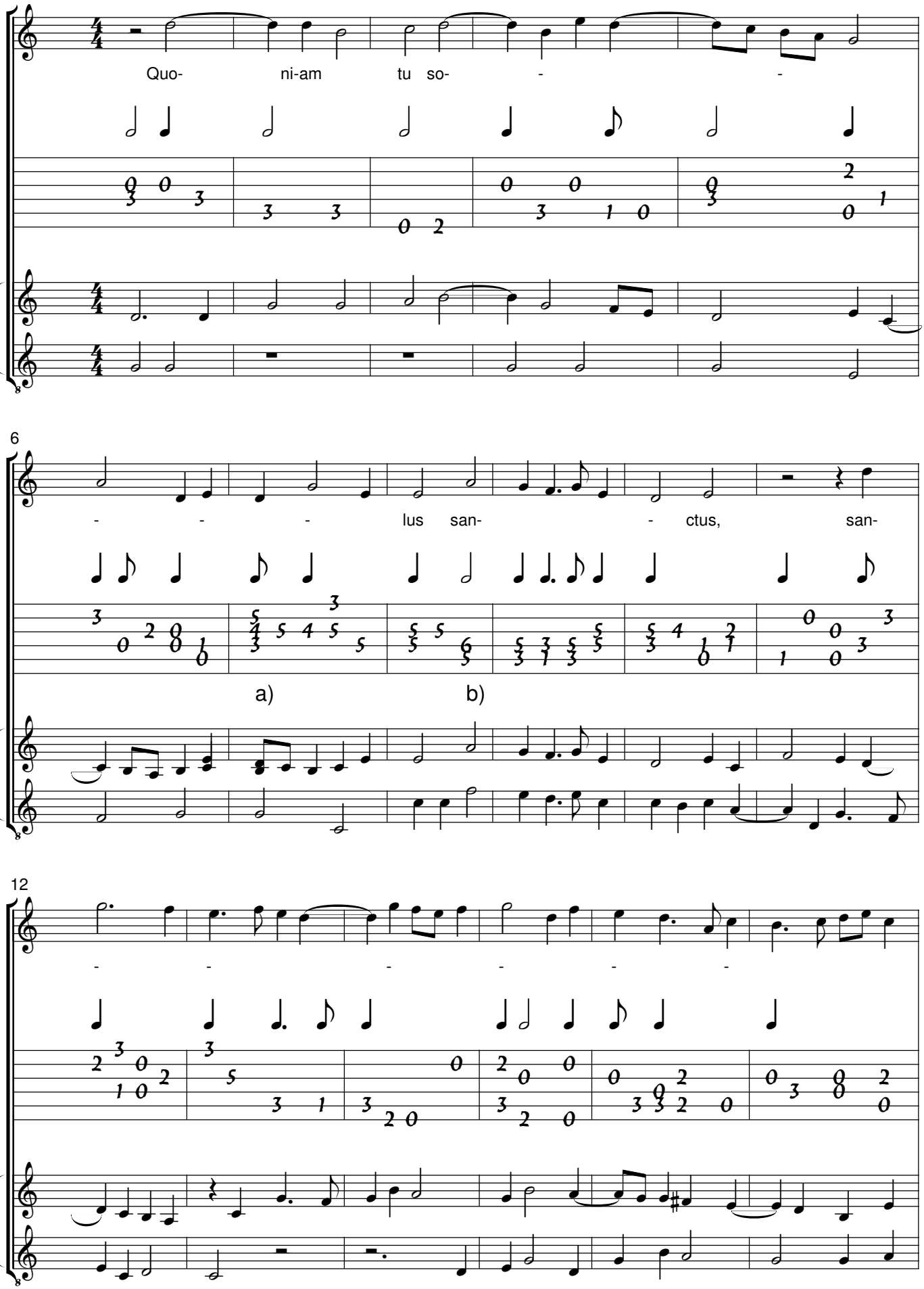
### Comments:

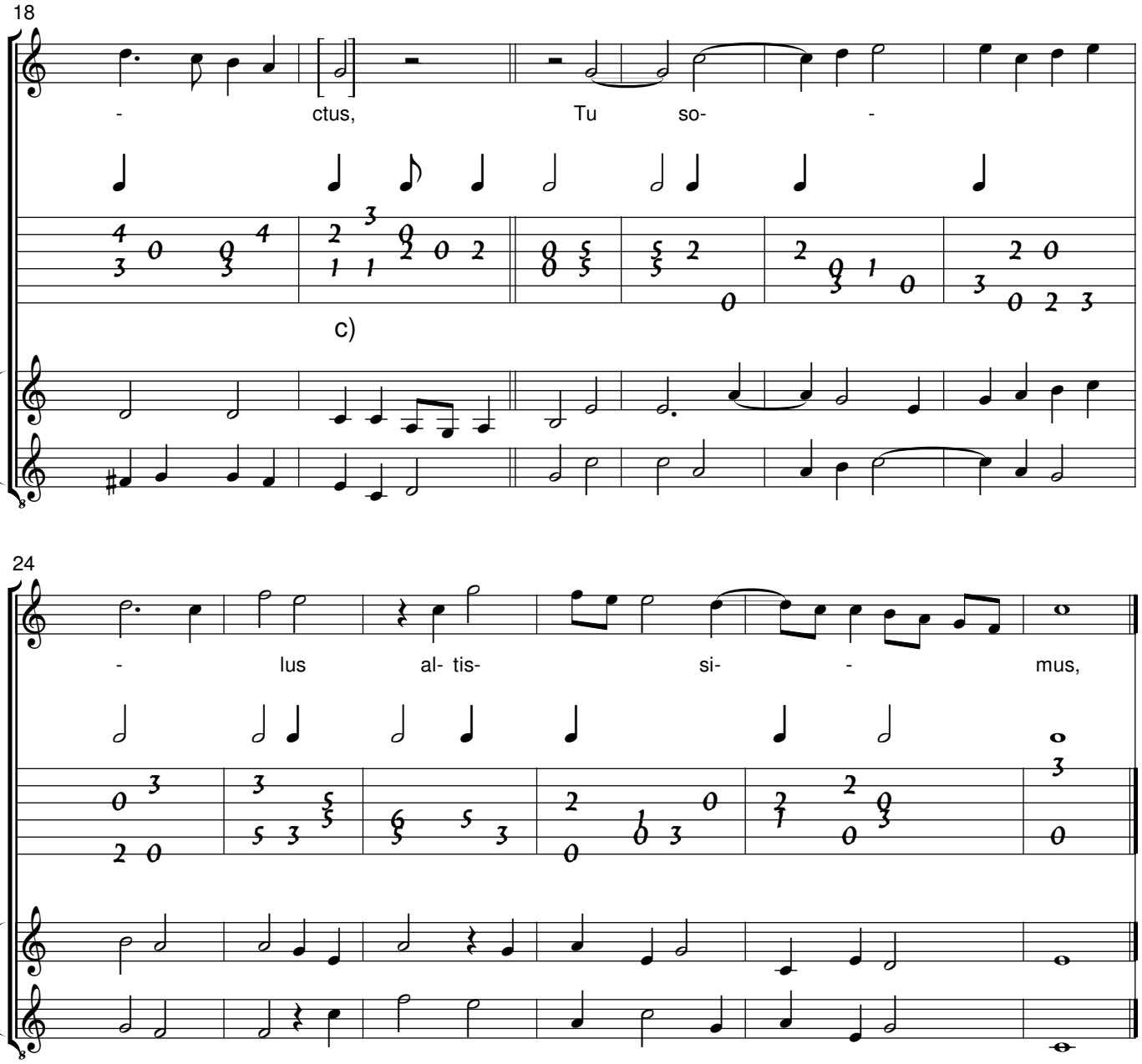
Note: There are several instances in which the intabulation doubles the soprano part.

a) Rhythmic discrepancy between the top line from the vocal original and the doubling from the lute intabulation. The original rhythm is crotchet, crotchet, dotted minim, minim, crotchet, and the intabulation's is crotchet, minim, minim, minim, crotchet. The rhythm from the lute intabulation has been used in this edition.

57. Quoniam/Tu solus (Corona spinea) [A lute]

John Taverner
29246 fol. 20v




18
- ctus, Tu so- -
c)
24
- lus al- tis- si- - mus,

# 57. Quoniam/Tu solus (Corona spinea) [A lute]

John Taverner

British Library Add. 29246 fol. 20v, Concordances and Clefs: EECM xx p. 75 (iii vv). C2+C4 (same as 32).

## Comments:

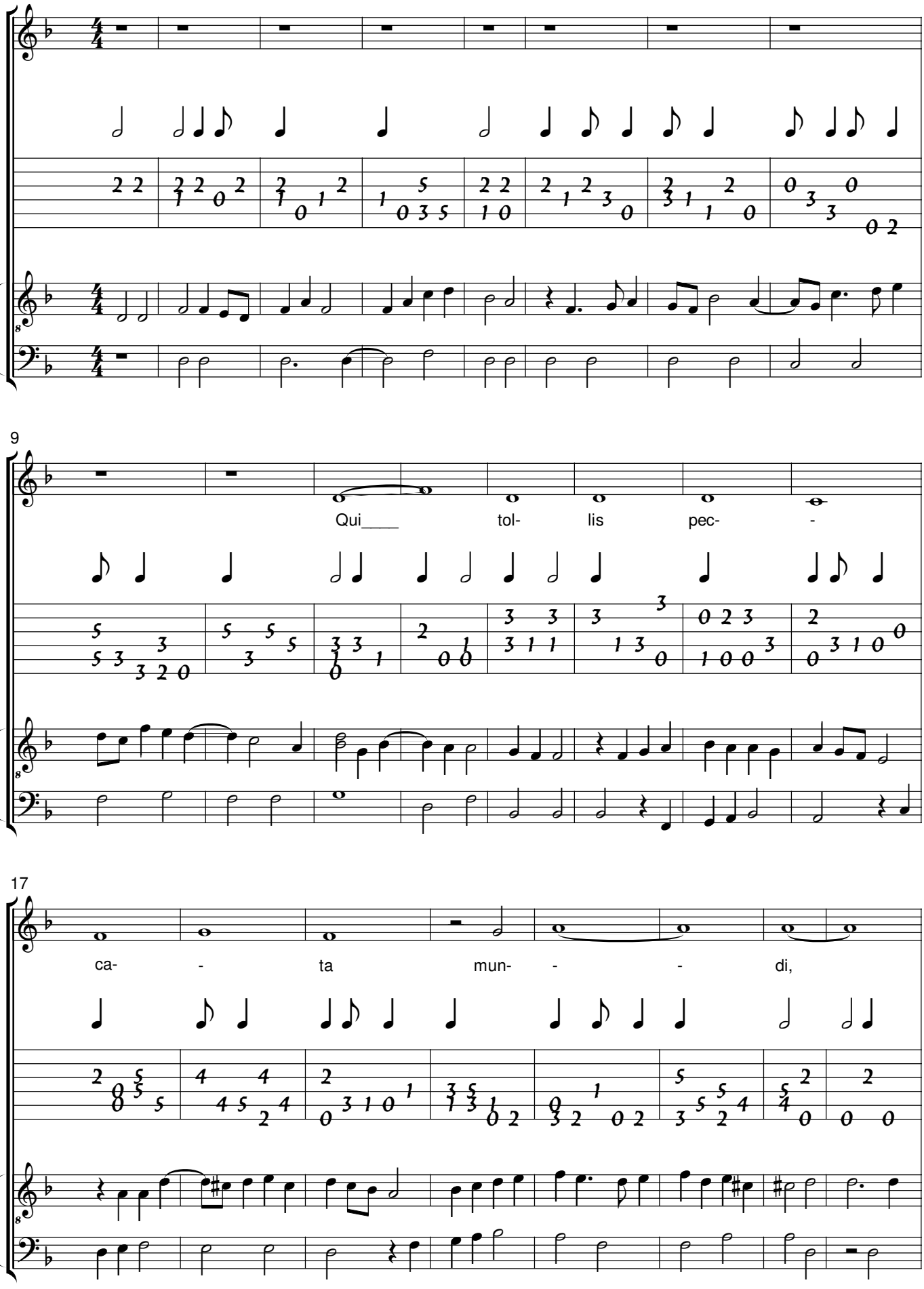
a) This ornamented line appears only in the intabulation.

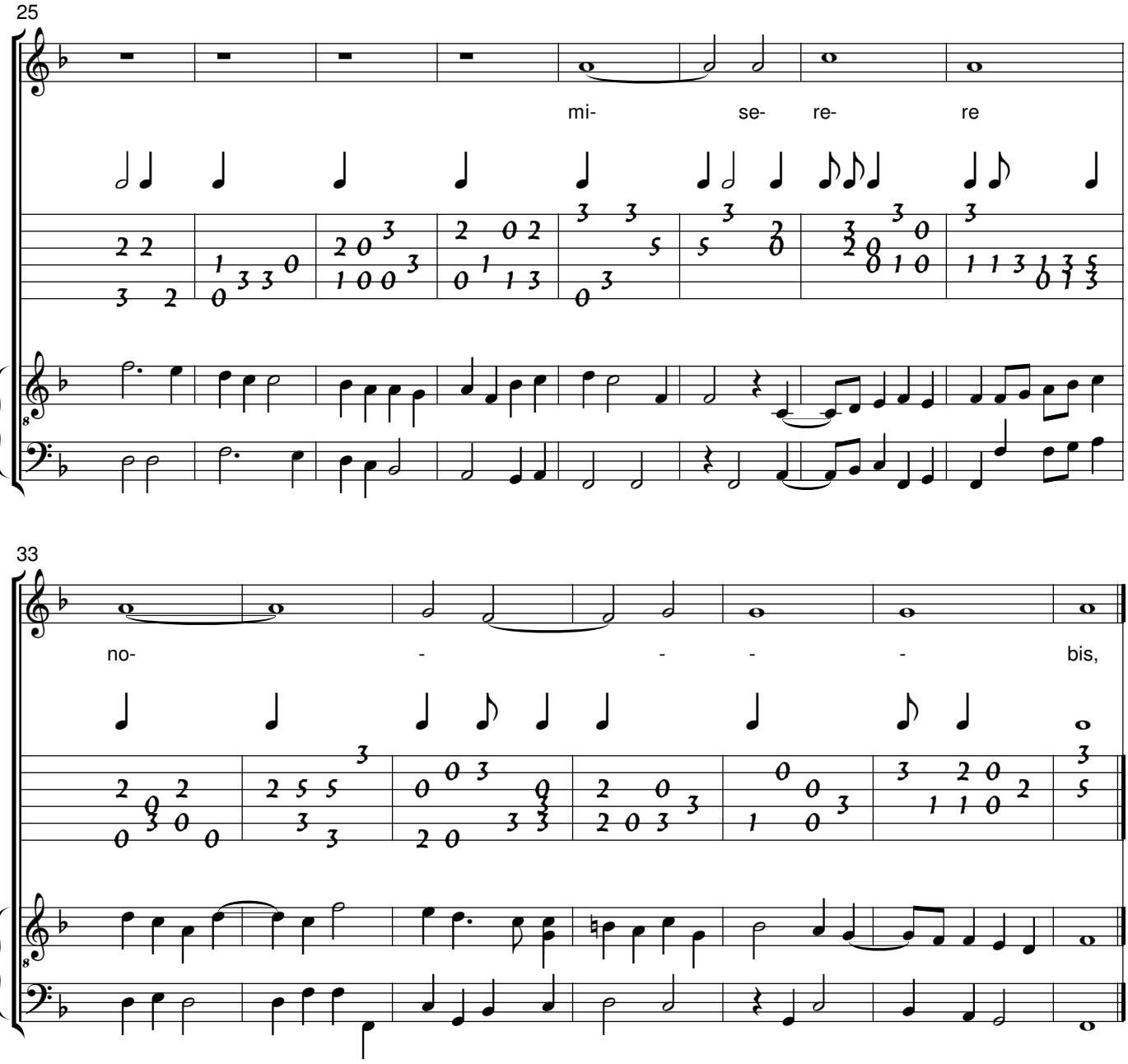
b) Notice how the singing line is doubled by the intabulation.

c) The two sections (Quoniam/Tu solus) are presented here as a continuous section even though they are separated by a short section in the vocal setting (Bass 1, Bass 2, and Tenor). The ending of the Quoniam and the beginning of the Tu solus were reworked by the intabulator in order to be able to link the two sections into one continuous piece. The resulting intabulation works if the ending of the Quoniam is changed from a B to a G as is the case in this edition.

58. Qui tollis (Gloria tibi trinitas) [D lute]

John Taverner
29246 fol. 21




25
mi- se- re- re
33
no- - - - bis,

## 58. Qui tollis (Gloria tibi trinitas) [D lute]

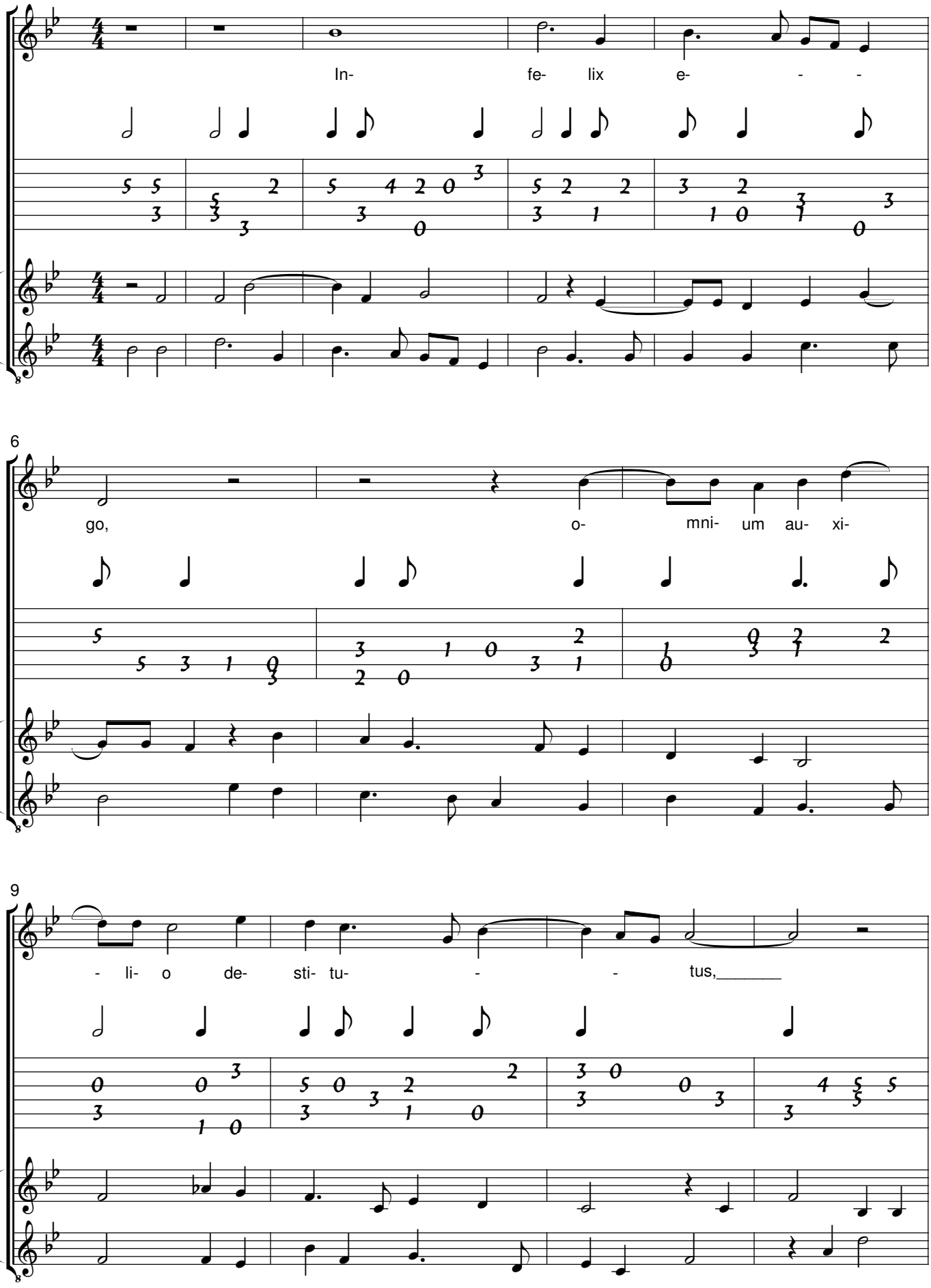
John Taverner

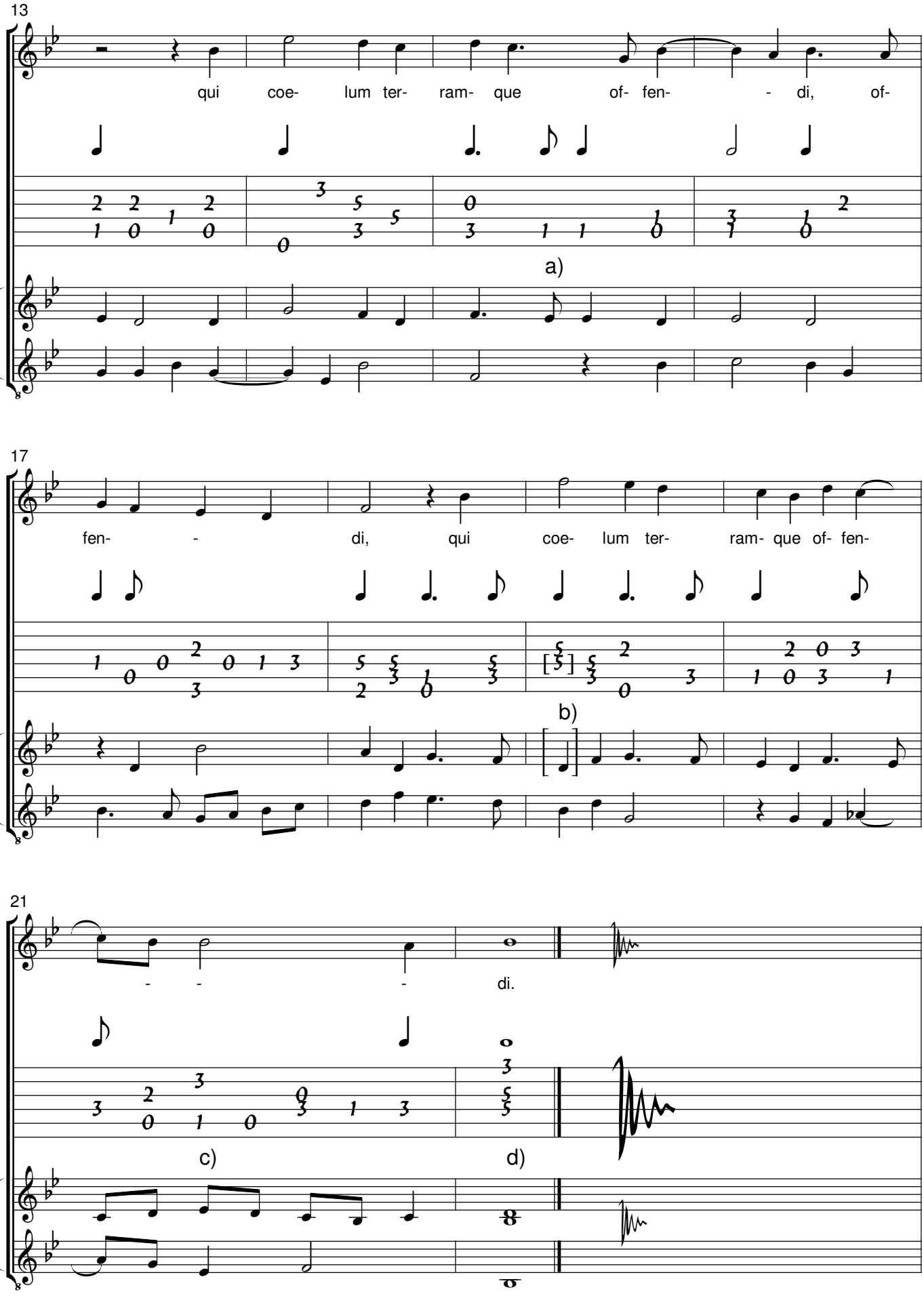
British Library Add. 29246 fol. 21, Concordances and Clefs: EECM xx p. 1 (iii vv). C4+F4 [great compass] (same as 35) Probably a transposition up a fith for an A-lute to raise the vocal range to e'.

**Comments:**

59. Infelix ego [G-lute*]

W. Byrd
29246 fol. 21




13
qui coe- lum ter- ram- que of- fen- - di, of-
a)
17
fen- - di, qui coe- lum ter- ram- que of- fen-
b)
21
- - - di.
c)
d)

# 59. Infelix ego [G lute]

W. Byrd

British Library Add. 29246 fol. 21, Concordances and Clefs: from a version with one flat in BL R.M. 24.d.2 (iii vv). The top line is in the soprano range [c-f']. Same piece as no.43 but transposed. Also in: 1 (63v) [tacet; bass:F4-2-B-flat] 2036 (48v) [Sop:G2-0-c; alto:C2-0-g; bass:C3-0-C] 341-4 (56v, 68v, 57v, 58v) [sop:C1-2-b flat; alto:C3-2-b flat; tenor:C4-2-tacet; bass:C5-2-tacet, G lute] [prima pars, opening], 41156-8 (19) [prima pars, opening; sop:G2-0-c'; alto:C2-0-g; bass:C3-0-c; a step up from ed. for G lute], 30810-5 (28v) [+1 according to Brett] [sop:G2-0-c'; cantussec:C1-0-g; tenor:tacet; bass:tacet], 29247 (53v-54v) all three sections for G lute.

## Comments:

Note that the choice of lute is only one of the possibilities since there are three intabulations and three vocal versions in three different keys in the Paston collection. This means that there are more possible permutations by means of mixing the different intabulations and vocal settings (see table below). Despite the fact that all of these versions are possible, it does not necessarily mean that all of them were used or that they are practical. The very low version presented here is for the lowest D-lute which results in a singing part with a range G-c' (alto).

| voc. set.\ lute set. | 29246 fol. 14 | 29246 fol. 21 | 29247 fol. ? |
|---|---|---|---|
| 2 flats low clefs | C-lute | G-lute | F-lute |
| 1 flat low clefs | G lute | D- lute | C-lute |
| 0 flats great comp | D-lute | A-lute | G-lute |
| | [incomp. intab] | [incomp. intab] | [full intab.] |

a) The e-flat in the top line of the intabulation is a c in the vocal setting.

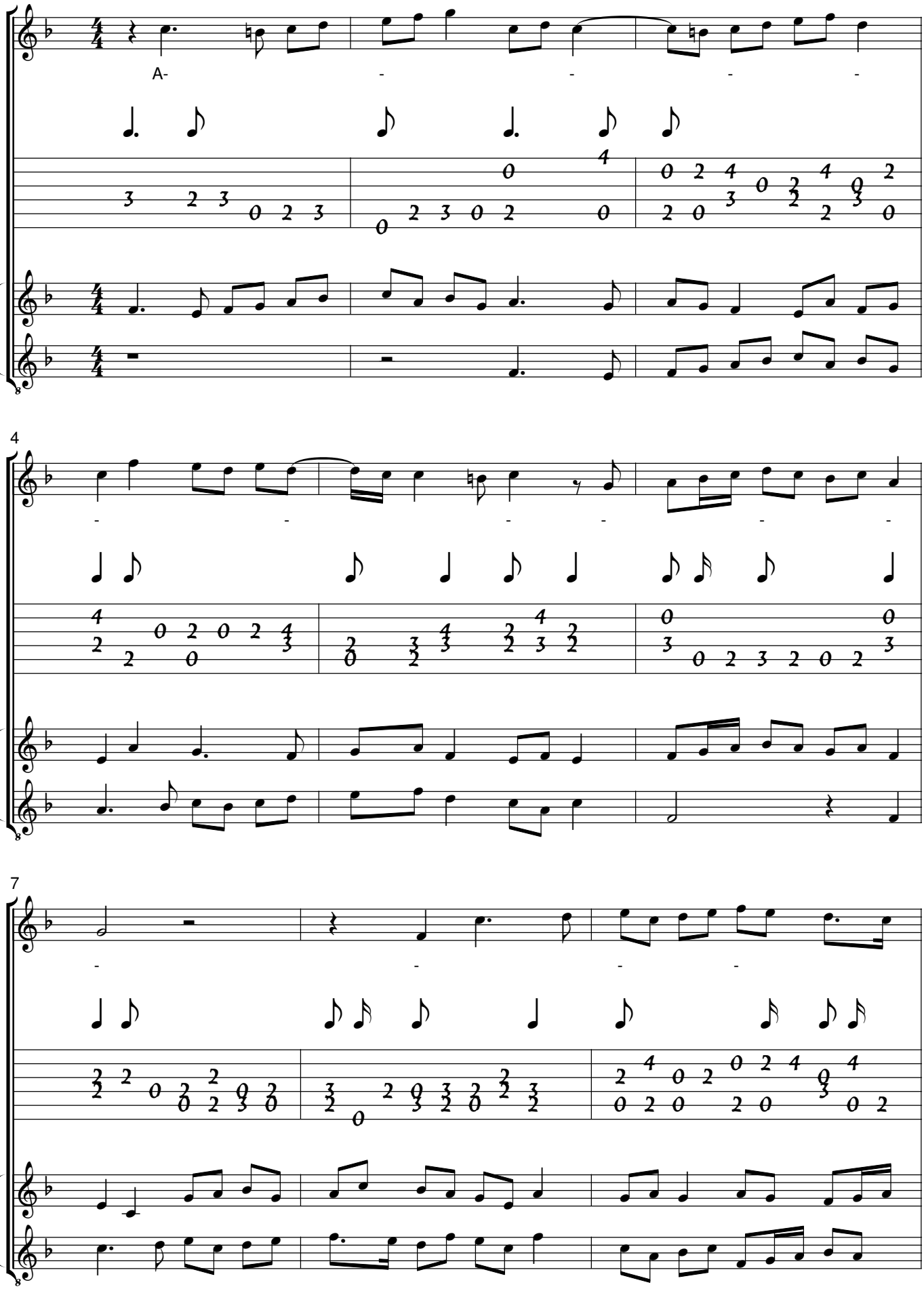
b) The d was added to aid the counterpoint. Following the vocal setting would imply more changes.

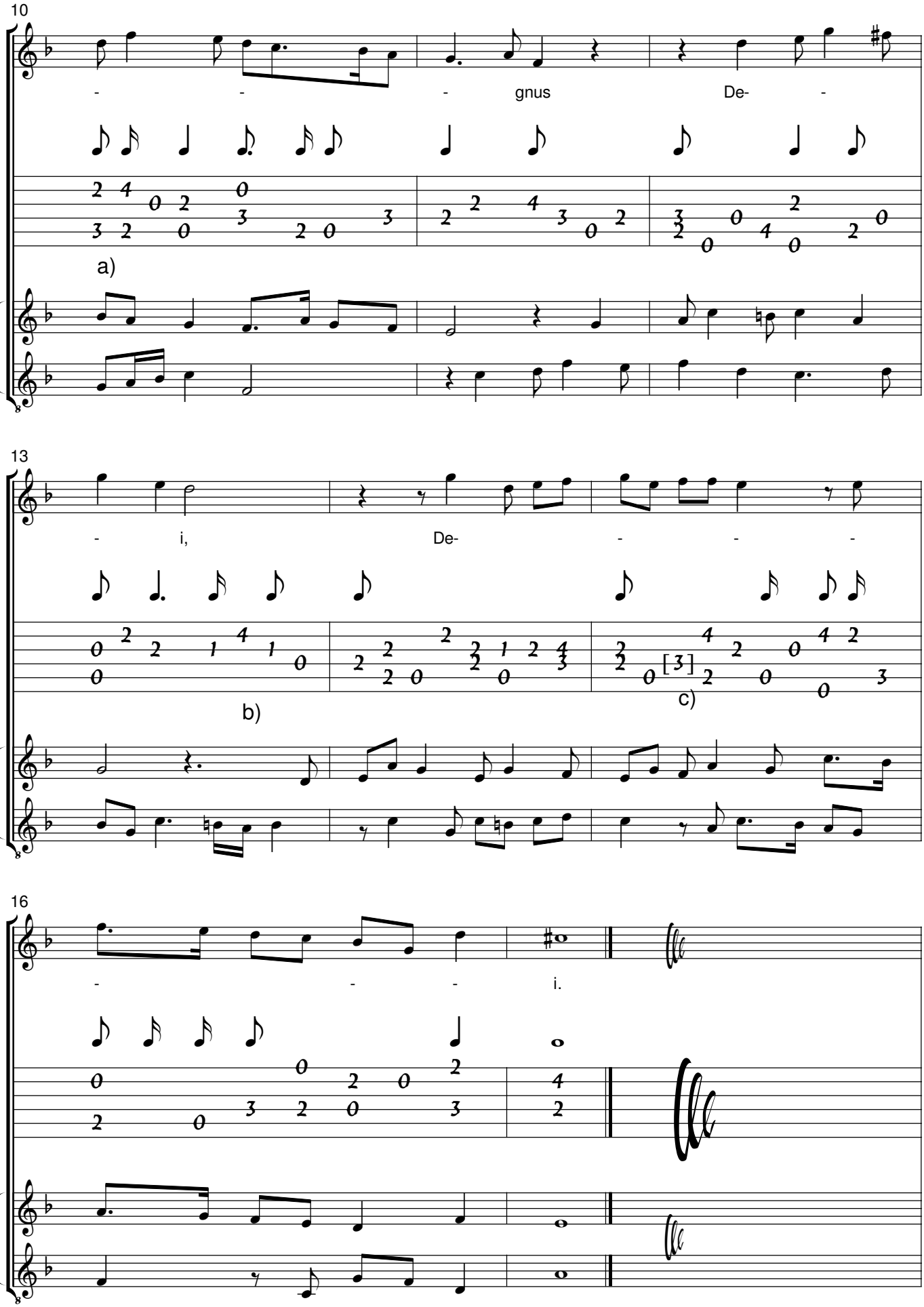
c) There is a dotted rhythm in the vocal setting.

d) The low B'-flat is added in the intabulation.

60. Agnus dei [c-lute]

Taverner
29246 fol. 21v




10
- - - gnus De- -
a)
13
- i, De- - - -
b)
c)
16
- - - i.

## 60. Agnus dei [c lute]

Taverner

British Library Add. 29246 fol. 21v, Concordances and Clefs: TCM p. 60 (iii vv). G2+C2+C4 [high clefs]. Also in 2035 (23v) [sop:G2-1-c; alto:C2-1-f; bass:C4-1-F; same as ed.] , 2036 (7) [sop:G2-1-c; alto:C2-1-f; bass:C4-1-F; same as ed.]

### Comments:

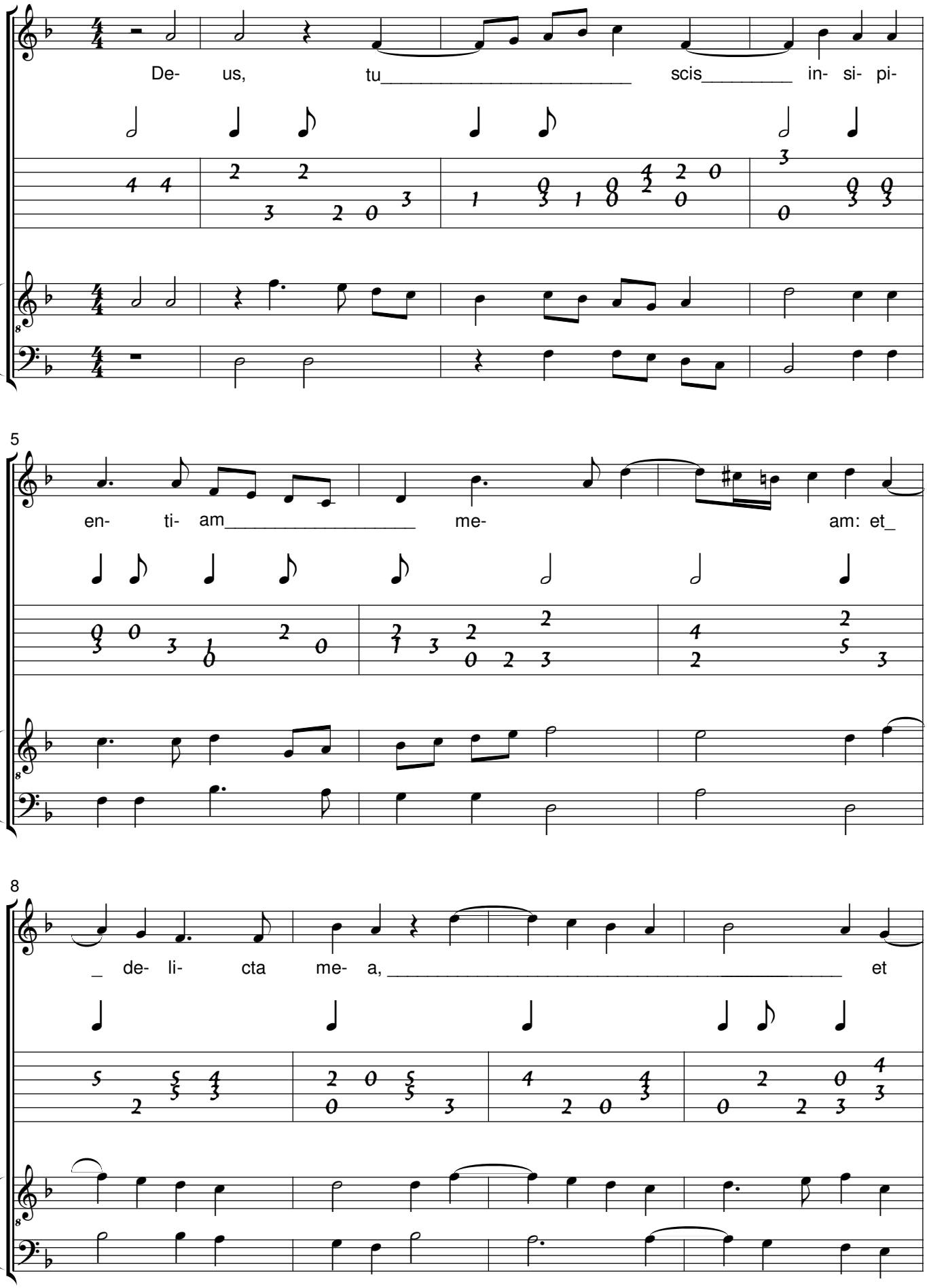
a) Different rhythm from the vocal setting throughout this bar. The intabulation rhytm has been kept.

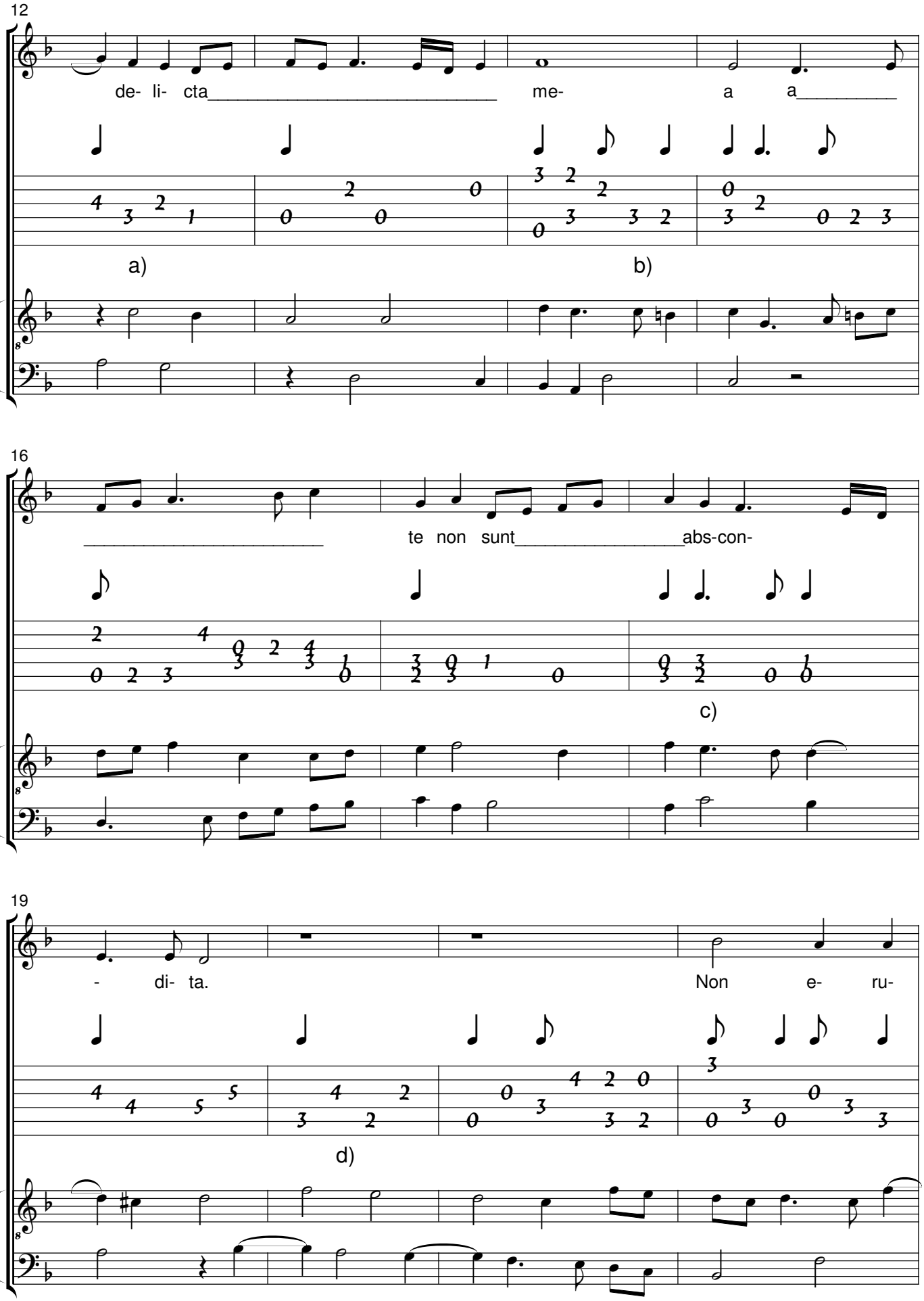
b) The intabulation omits a g in the alto part (fourth beat).

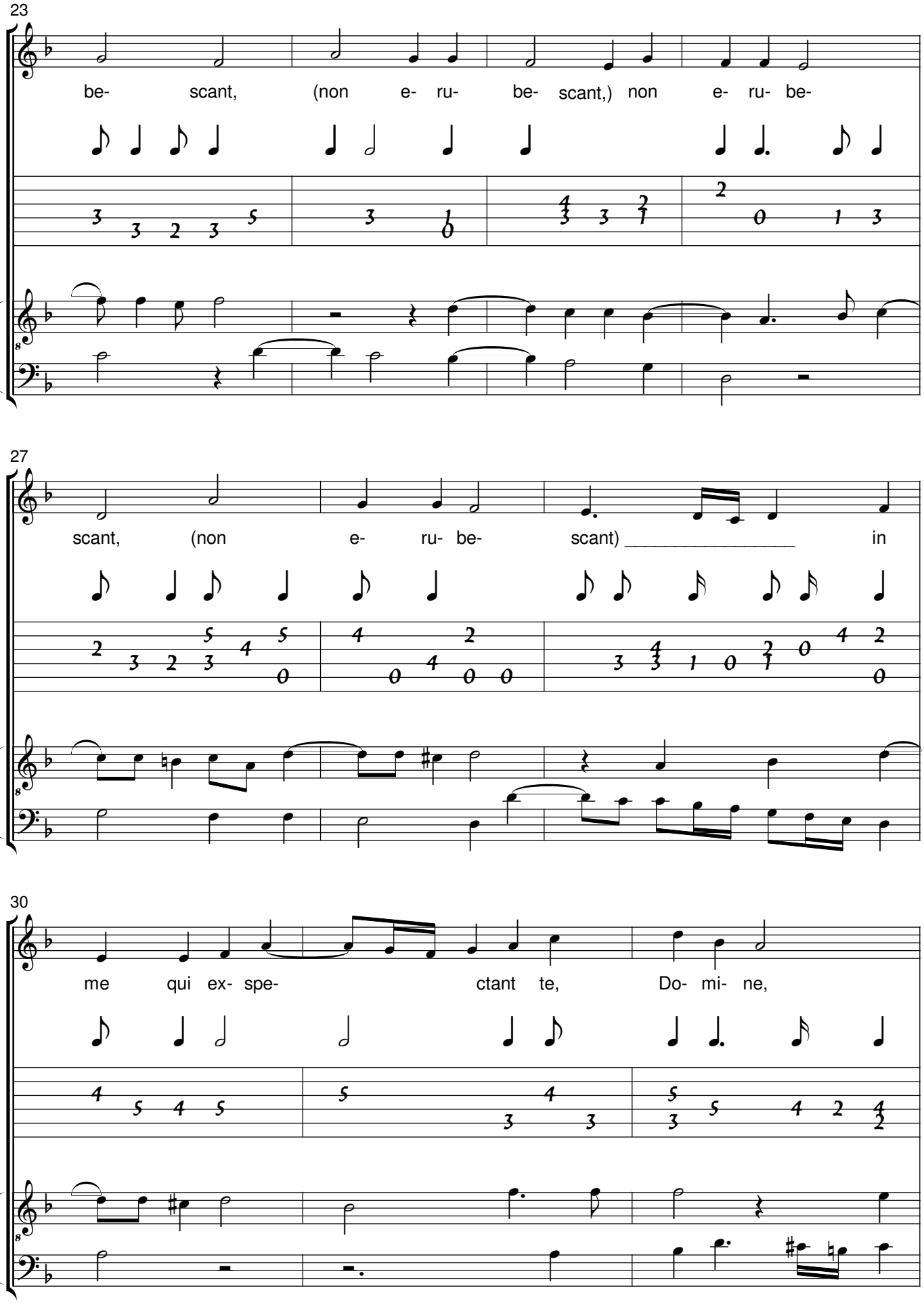
c) A 2 (e) instead of the editorial tablature 3 (f).

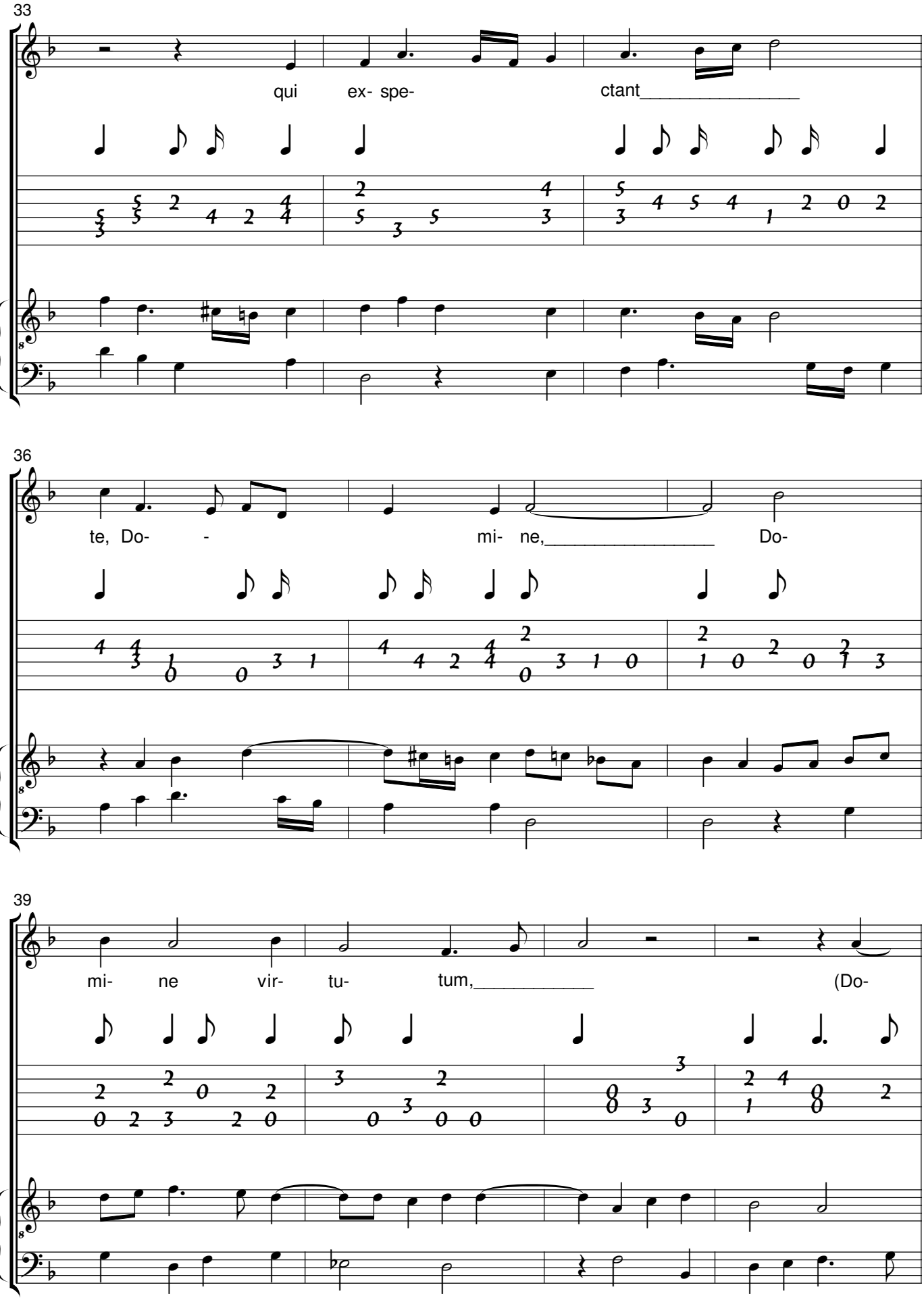
62. Deus, tu scis [G lute]

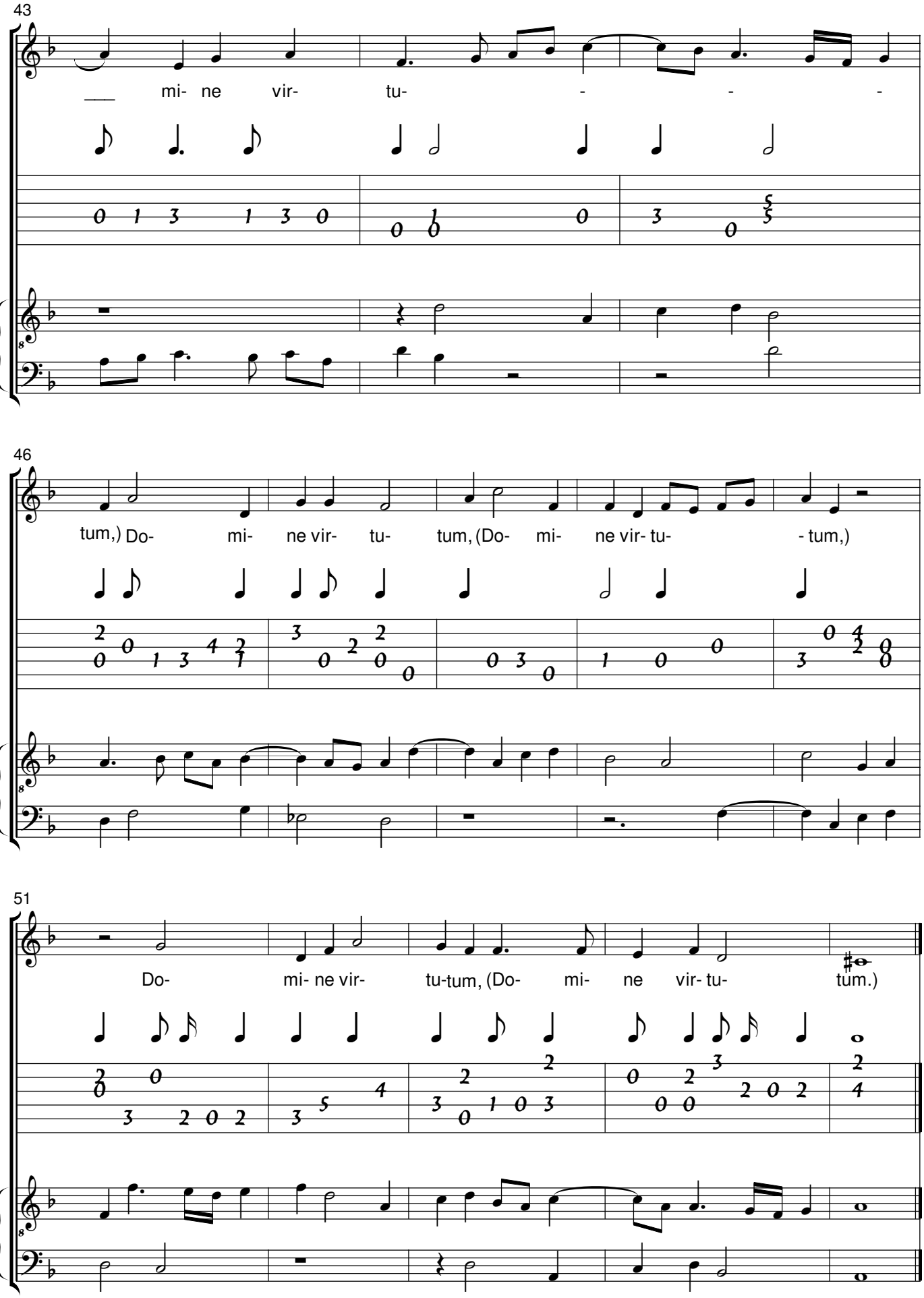
Lassus
29246 fol. 22v




12
de- li- cta
me-
a
a
a)
b)
16
te non sunt
abs-con-
c)
19
- di- ta.
Non e- ru-
d)


23
be- scant, (non e- ru- be- scant,) non e- ru- be-
27
scant, (non e- ru- be- scant) _____ in
30
me qui ex- spe- ctant te, Do- mi- ne,


33
qui ex- spe- ctant
36
te, Do- - mi- ne, Do-
39
mi- ne vir- tu- tum, (Do-


43
mi- ne vir- tu-
46
tum,) Do- mi- ne vir- tu- tum, (Do- mi- ne vir- tu- tum,)
51
Do- mi- ne vir- tu-tum, (Do- mi- ne vir- tu- tum.)

## 62. Deus, tu scis [G lute]

Lassus

British Library Add. 29246 fol. 22v, Concordances and Clefs: Lassus A I p. 40 (iii vv). C1+C3+F3 [ high clefs] A'-d'. Also 2036 (7v) [sop:G2-2-d; alto:C2-2-d; bass:C4-2-G; up a 4th from ed.]

**Comments:**

a) Simplified from the vocal setting.

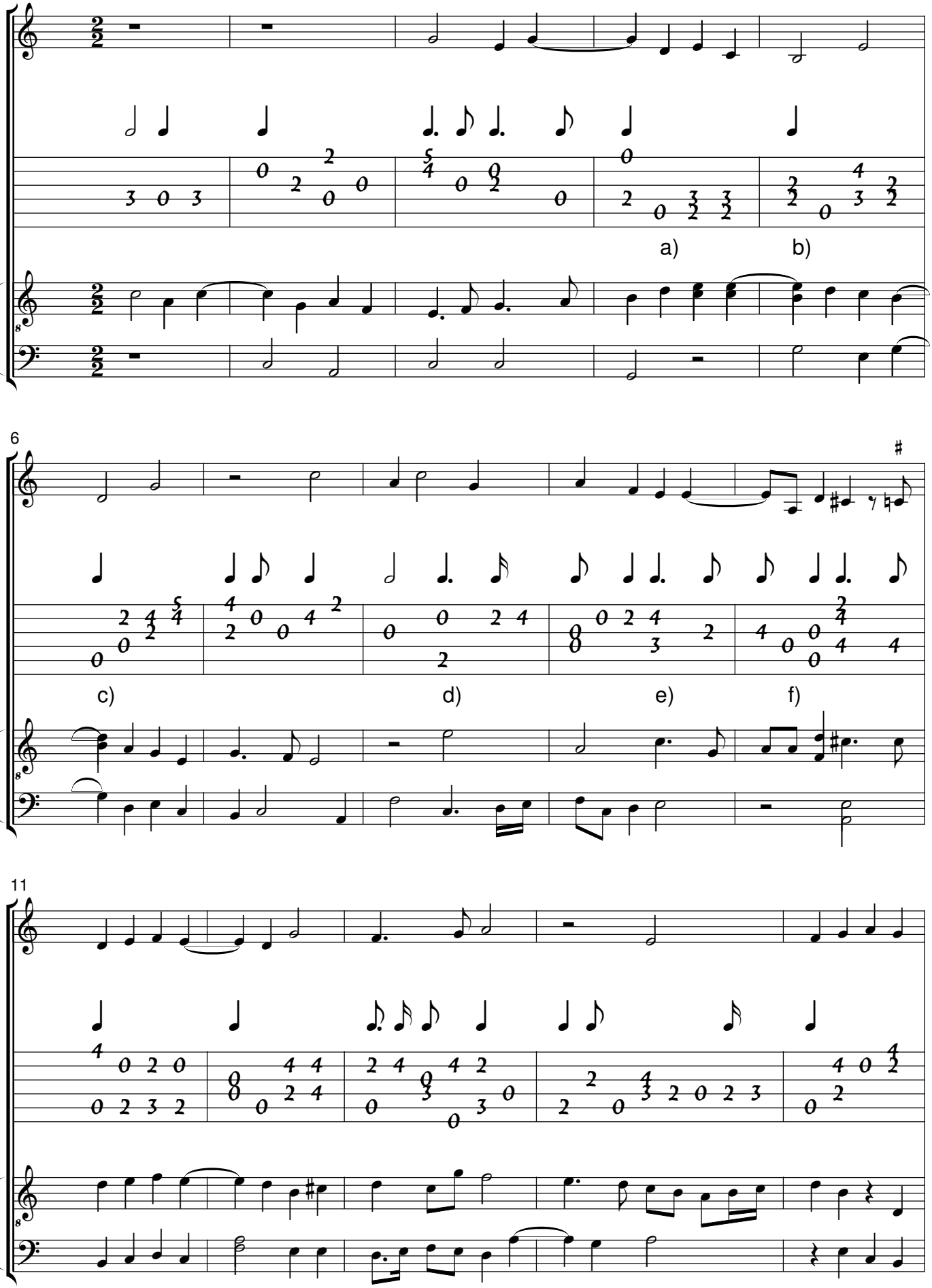
b)There was an extra e above the c that is not in the vocal setting and makes no sense.

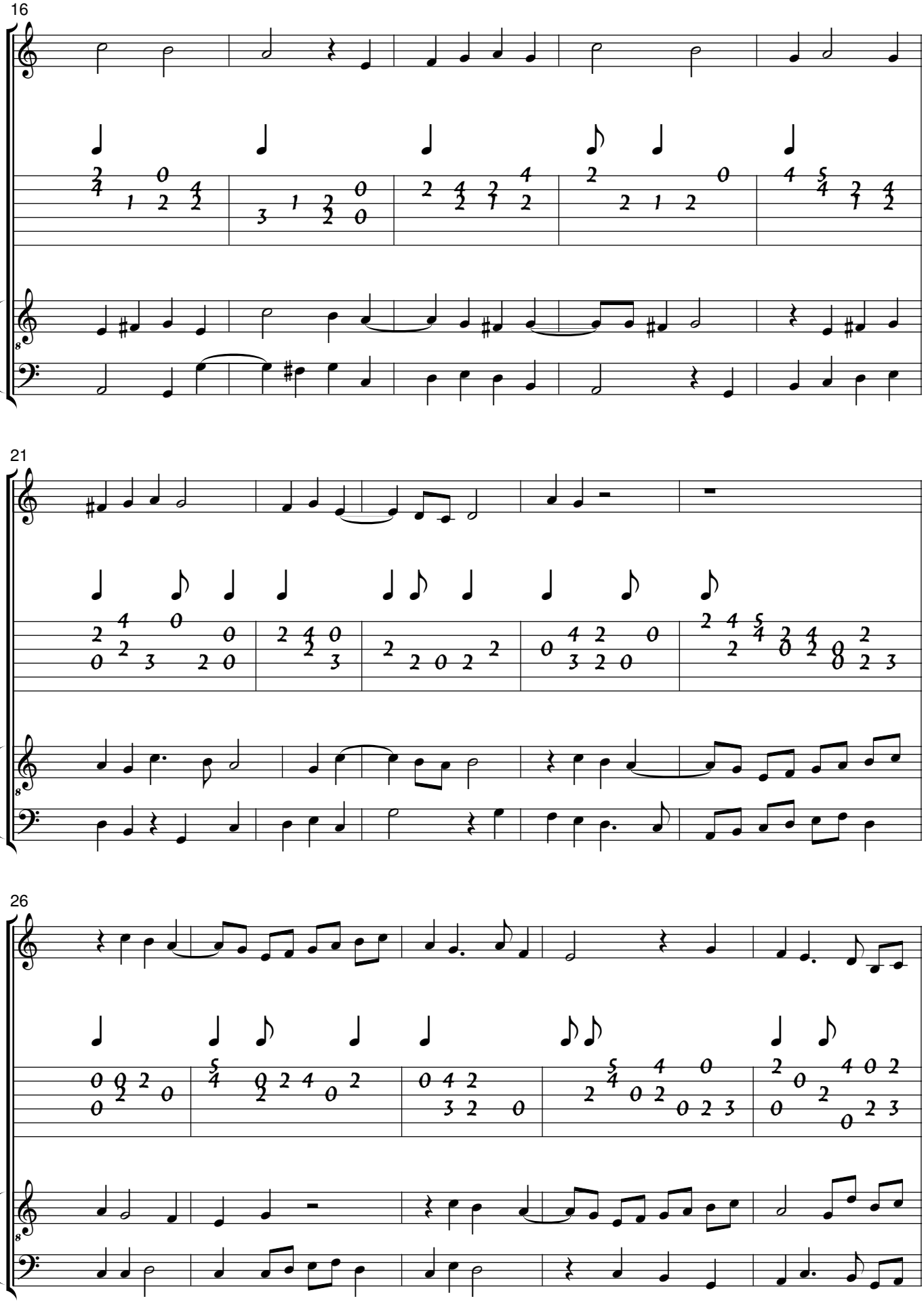
c) The bass part goes A, c, d, B-flat (crotchets) in the vocal setting.

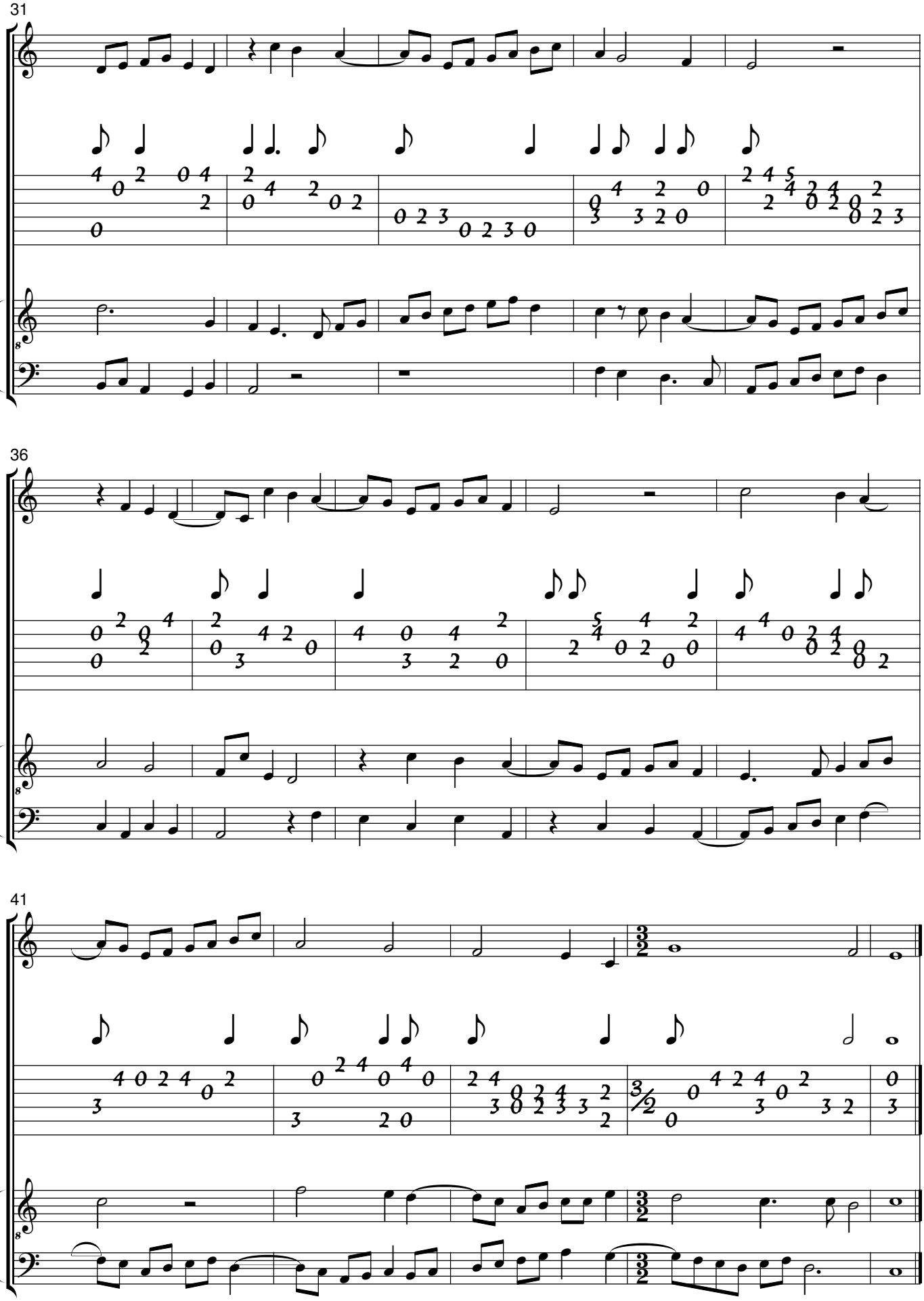
d) The A and e are two crotchets instead of one minim.

64. Fantasia (a3 I) [G lute]

William Byrd
29246 fol. 23




16
21
26


31
36
41

## 64. Fantasia (a3 l) [G lute]

William Byrd

British Library Add. 29246 fol. 23, Concordances and Clefs: Byrd Edition xvii p. 2 (iii vv). C1+C4+F4 [low clefs]. In 2036 (4v) [sop:G2-1-c; alto:C3-1-f; bass:C4-1-F; up a 4th from ed.], Add. 34800.

### Comments:

a) The d in the intabulation is from the top line.

b) The b in the intabulation is from the top line.

c) The d in the intabulation is from the top line.

d) The e in the alto is a c in the vocal setting.

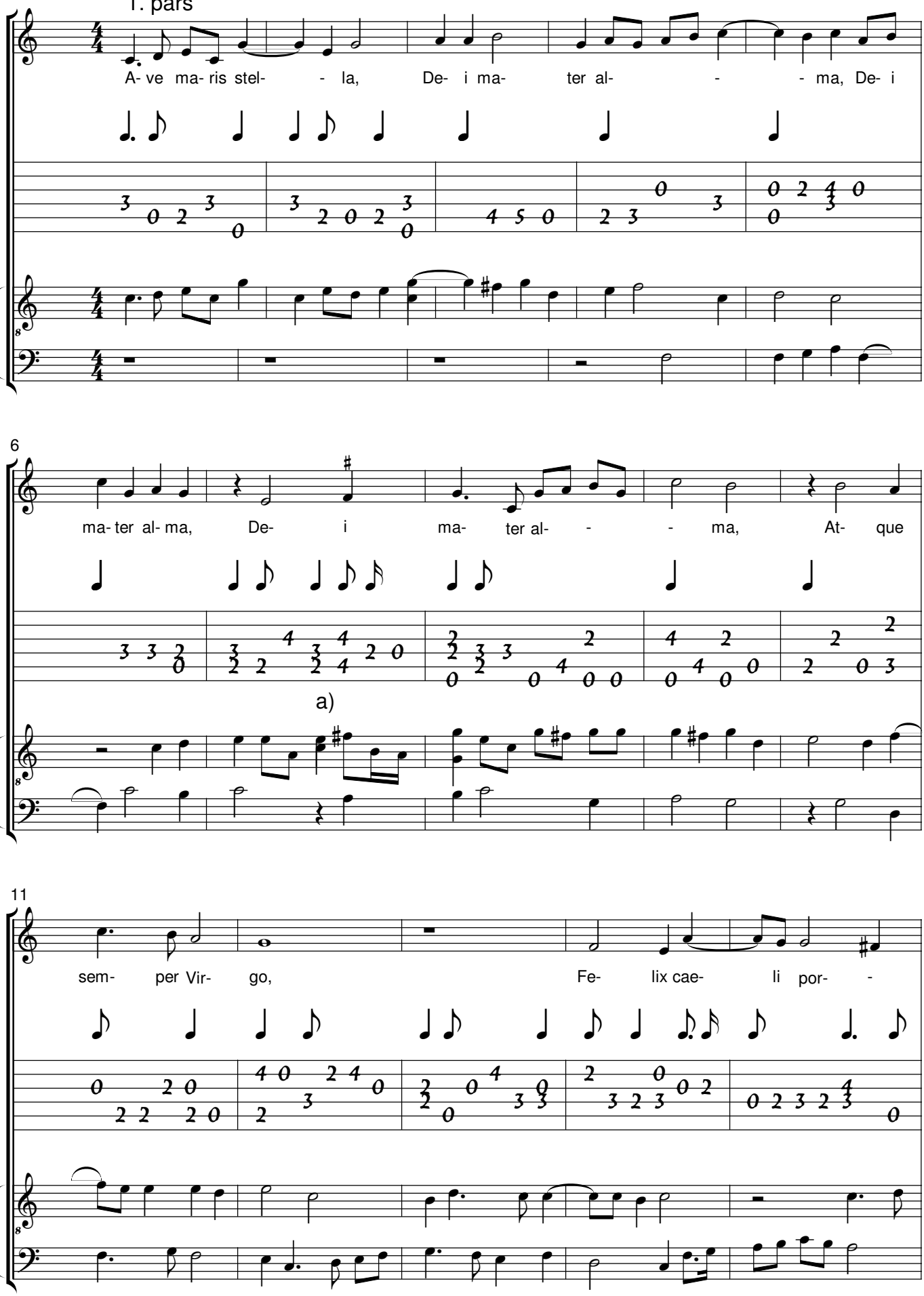
e) The e in the bass is a c in the vocal setting.

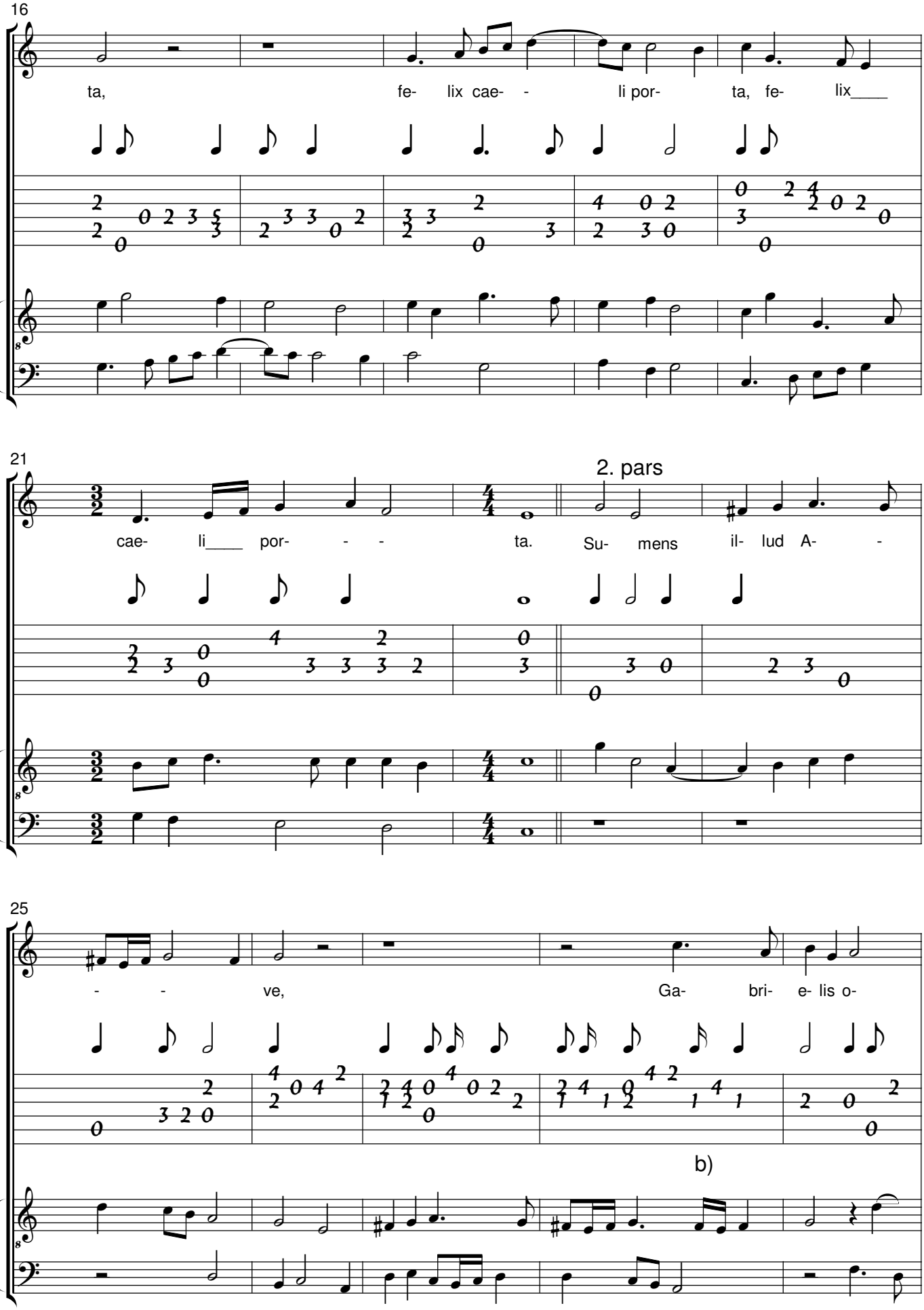
f) The line a, d, c#, d, e, f, e d in the intabulation is from the treble line.

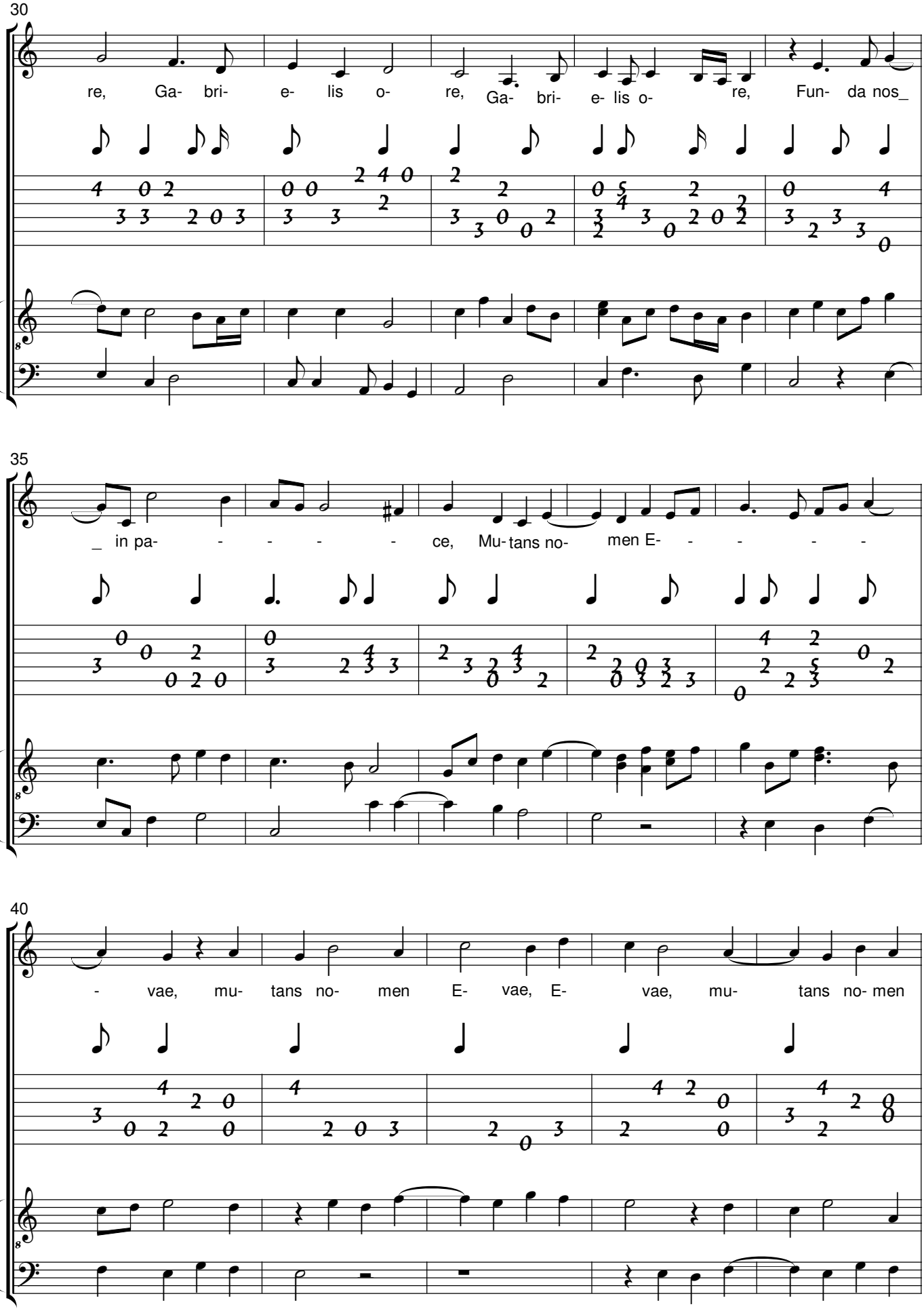
66. Ave maris stella [G lute]

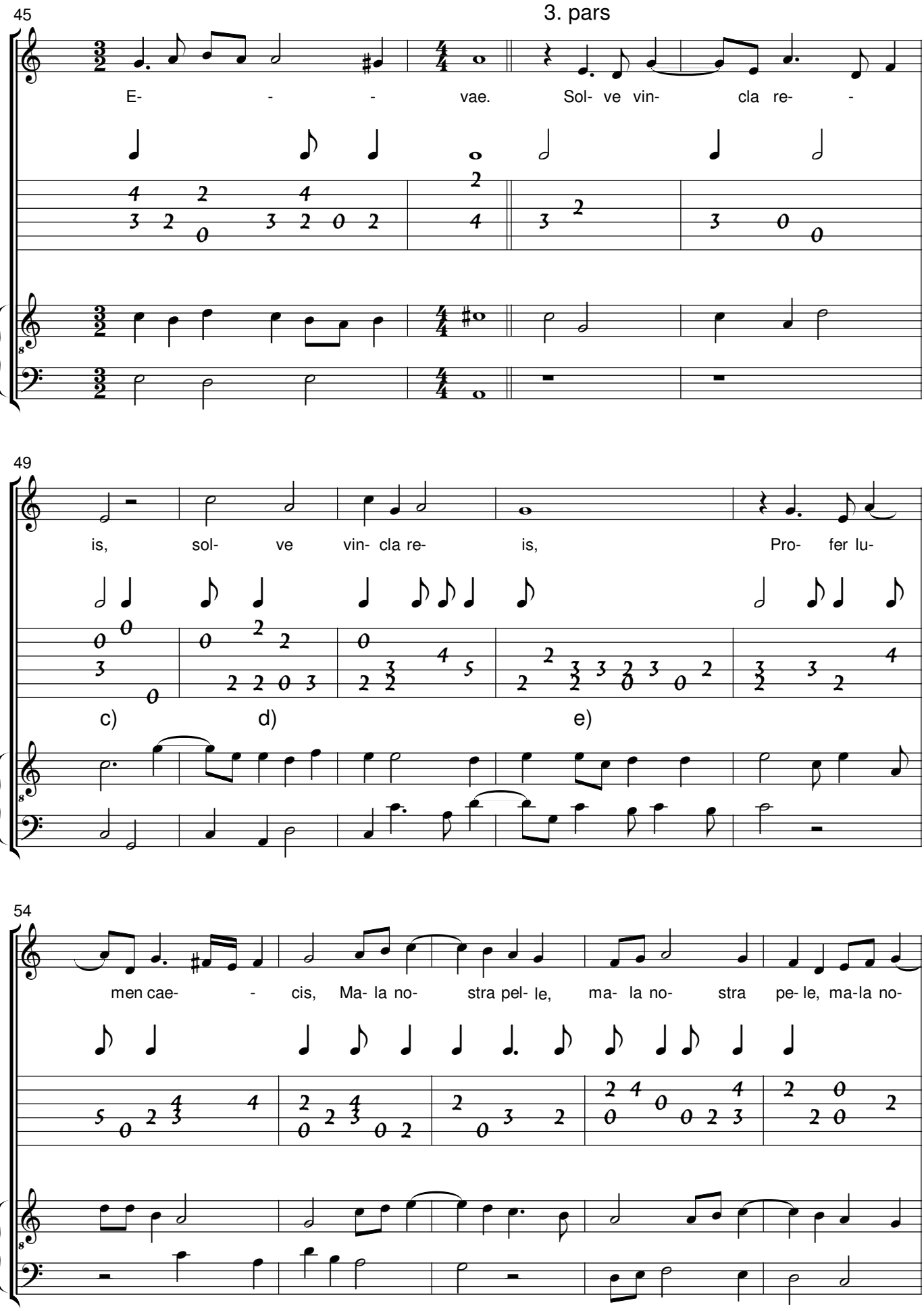
William Byrd
29246 fol. 23v-25

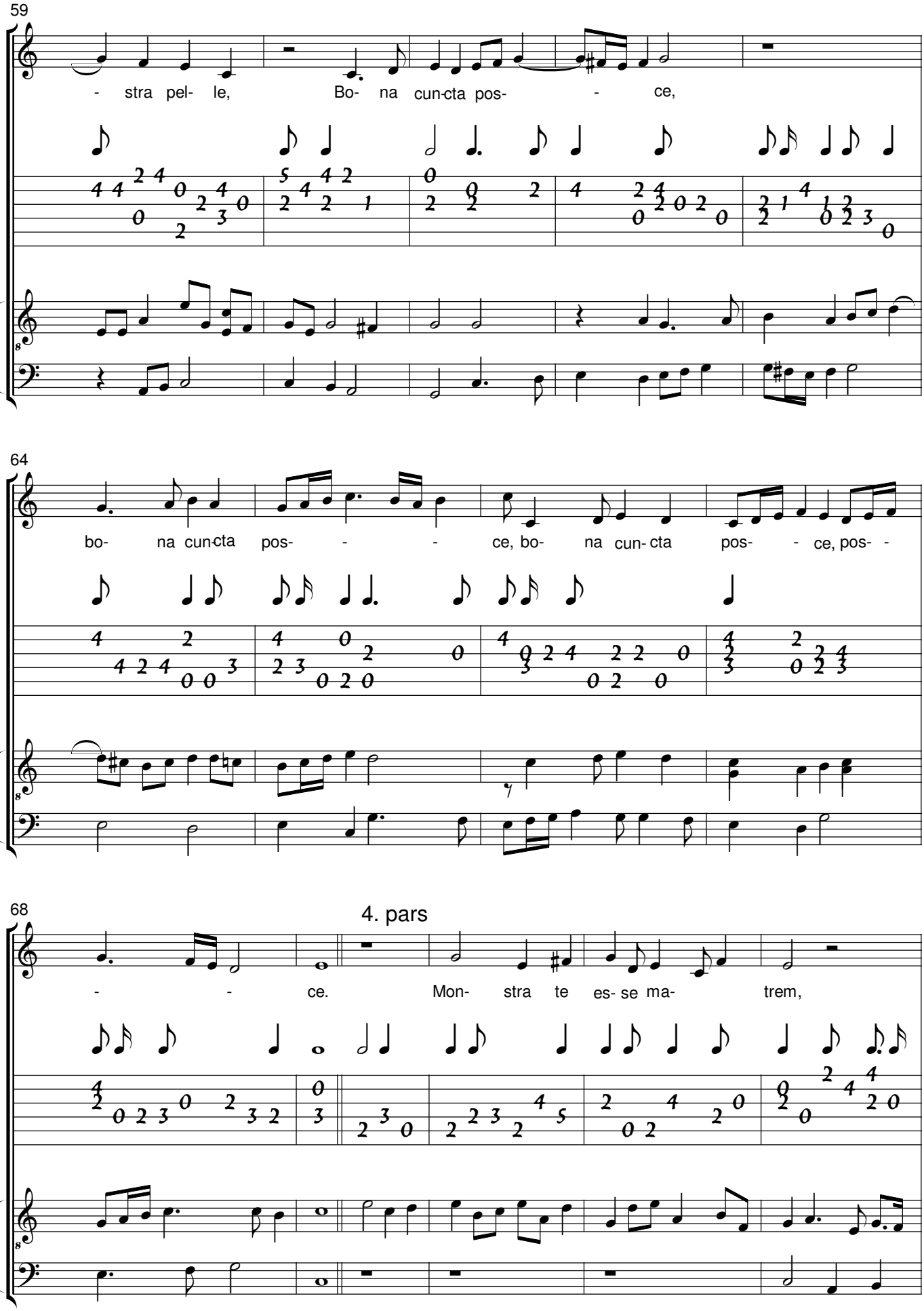
1. pars

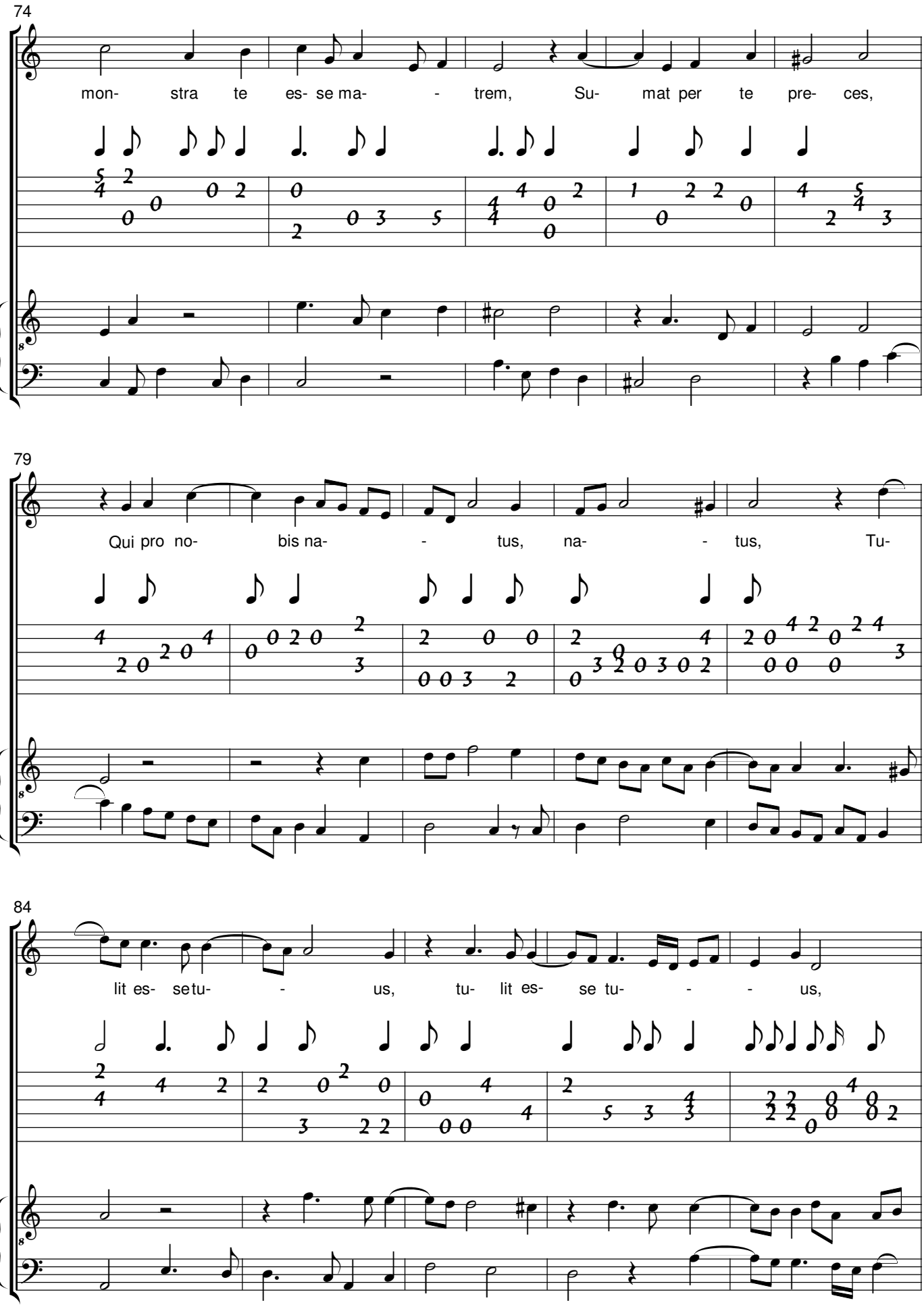


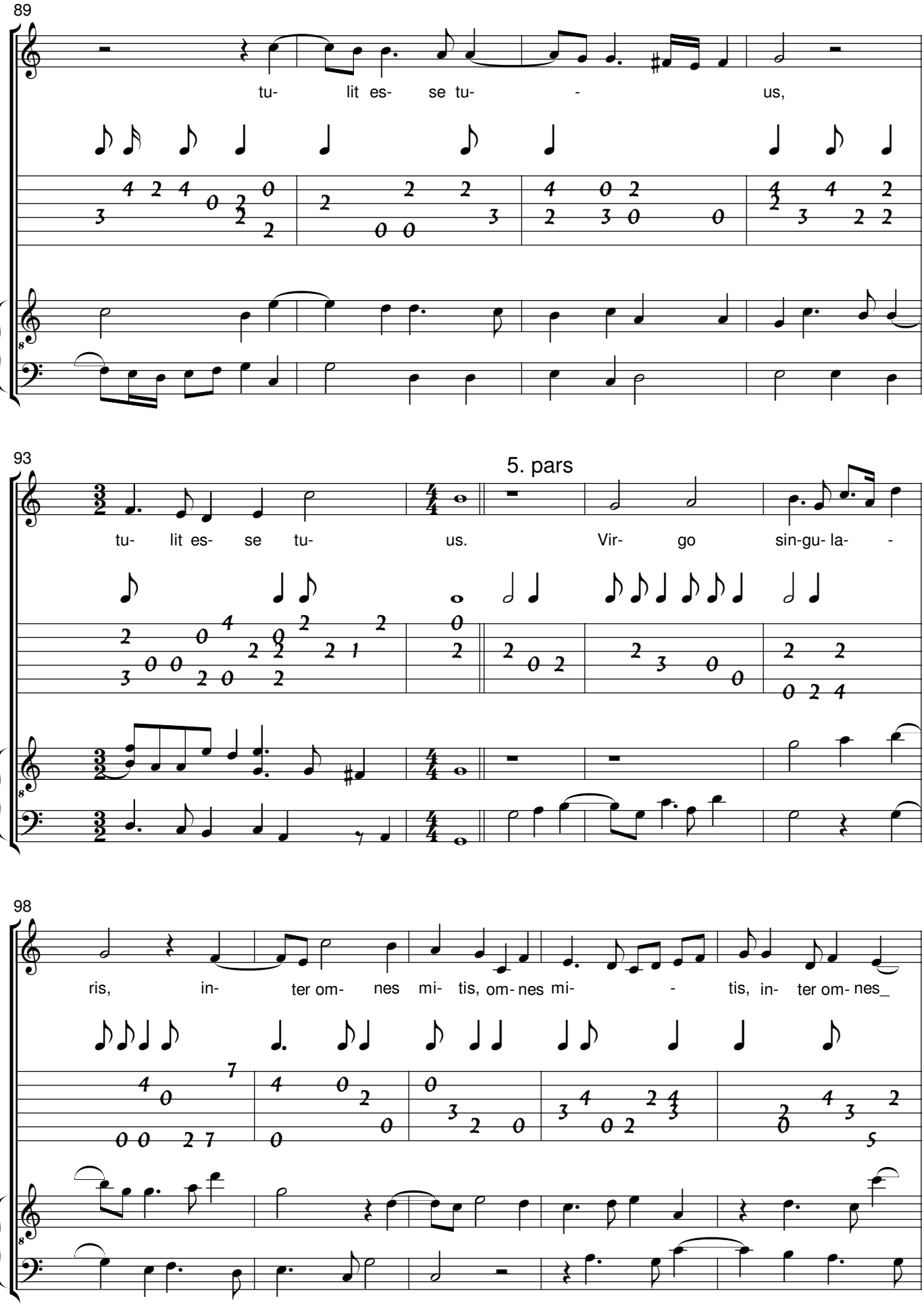

16
ta, fe- lix cae- - li por- ta, fe- lix____
21
2. pars
cae- li____ por- - - ta. Su- mens il- lud A- -
25
- - ve, Ga- bri- e- lis o-
b)

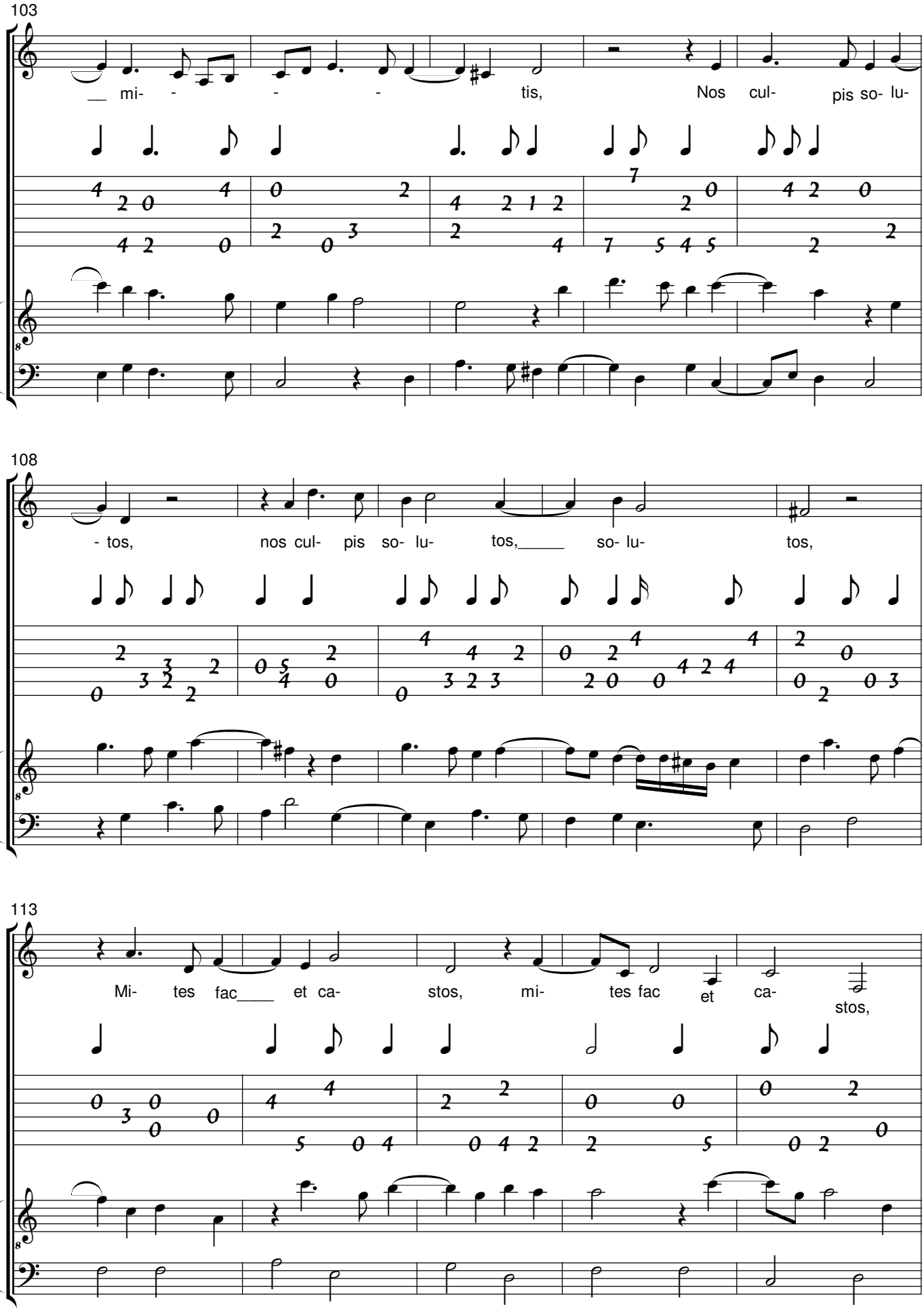

30
re, Ga- bri- e- lis o- re, Ga- bri- e- lis o- re, Fun- da nos_
35
_ in pa- - - - - ce, Mu- tans no- men E- - - - -
40
- vae, mu- tans no- men E- vae, E- vae, mu- tans no- men

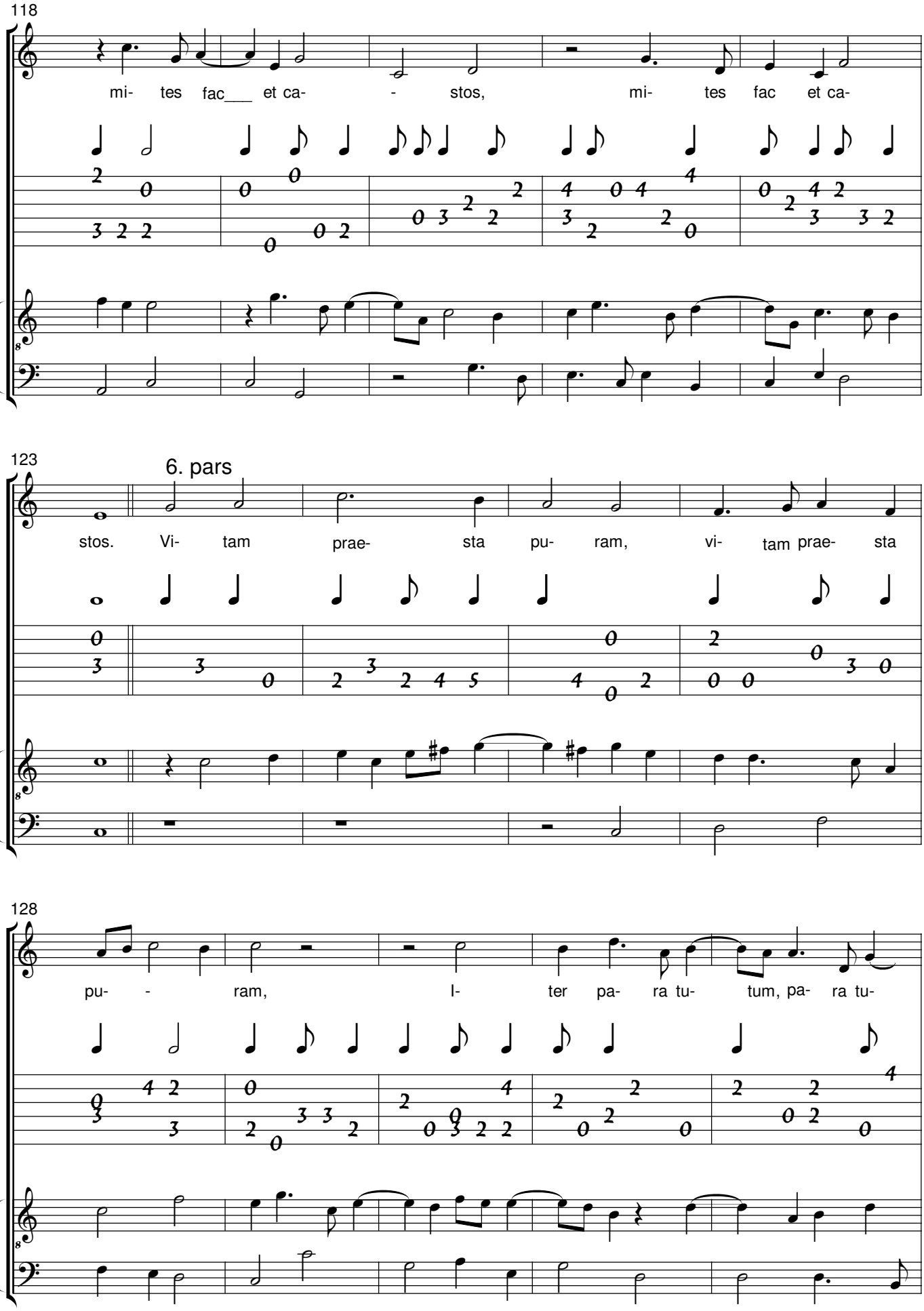

3. pars
45
E- - - vae. Sol- ve vin- cla re- -
49
is, sol- ve vin- cla re- is, Pro- fer lu-
c)
d)
e)
54
men cae- - cis, Ma- la no- stra pel- le, ma- la no- stra pe- le, ma-la no-

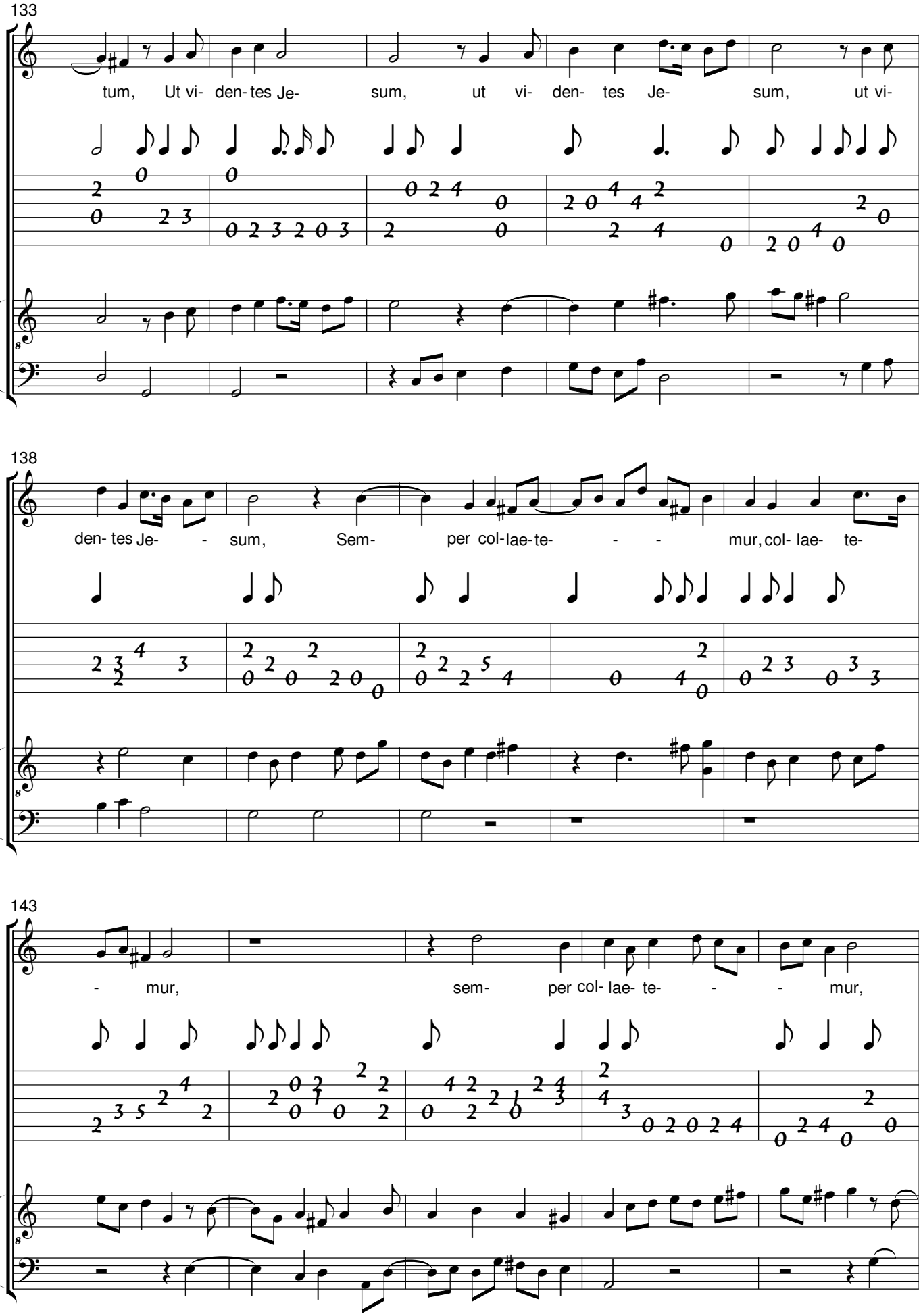

59
- stra pel- le, Bo- na cun-cta pos- - ce,
64
bo- na cun-cta pos- - - ce, bo- na cun- cta pos- - ce, pos- -
68
4. pars
- - ce. Mon- stra te es- se ma- trem,

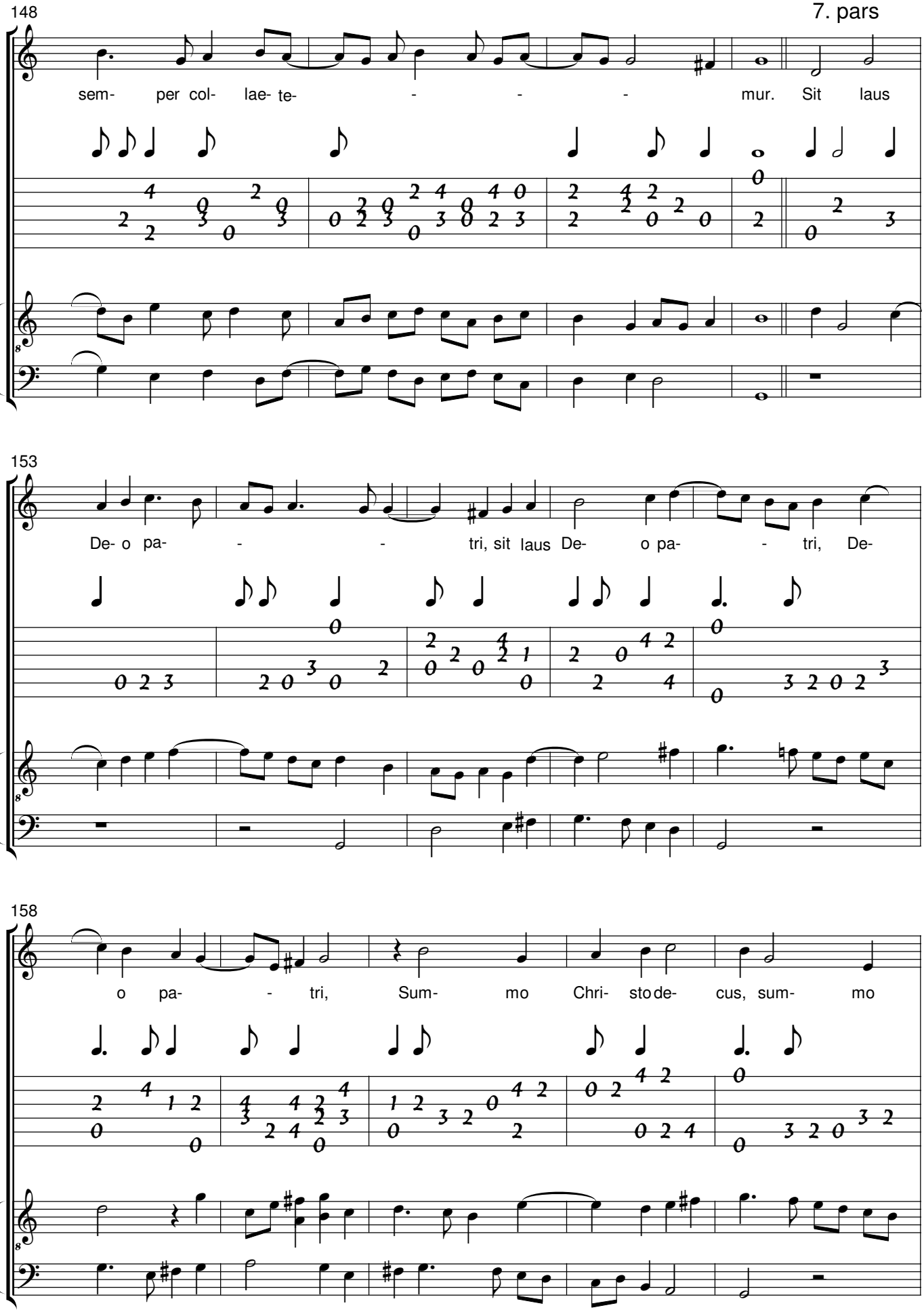

74
mon- stra te es- se ma- - trem, Su- mat per te pre- ces,
79
Qui pro no- bis na- - tus, na- - tus, Tu-
84
lit es- setu- - us, tu- lit es- se tu- - - us,

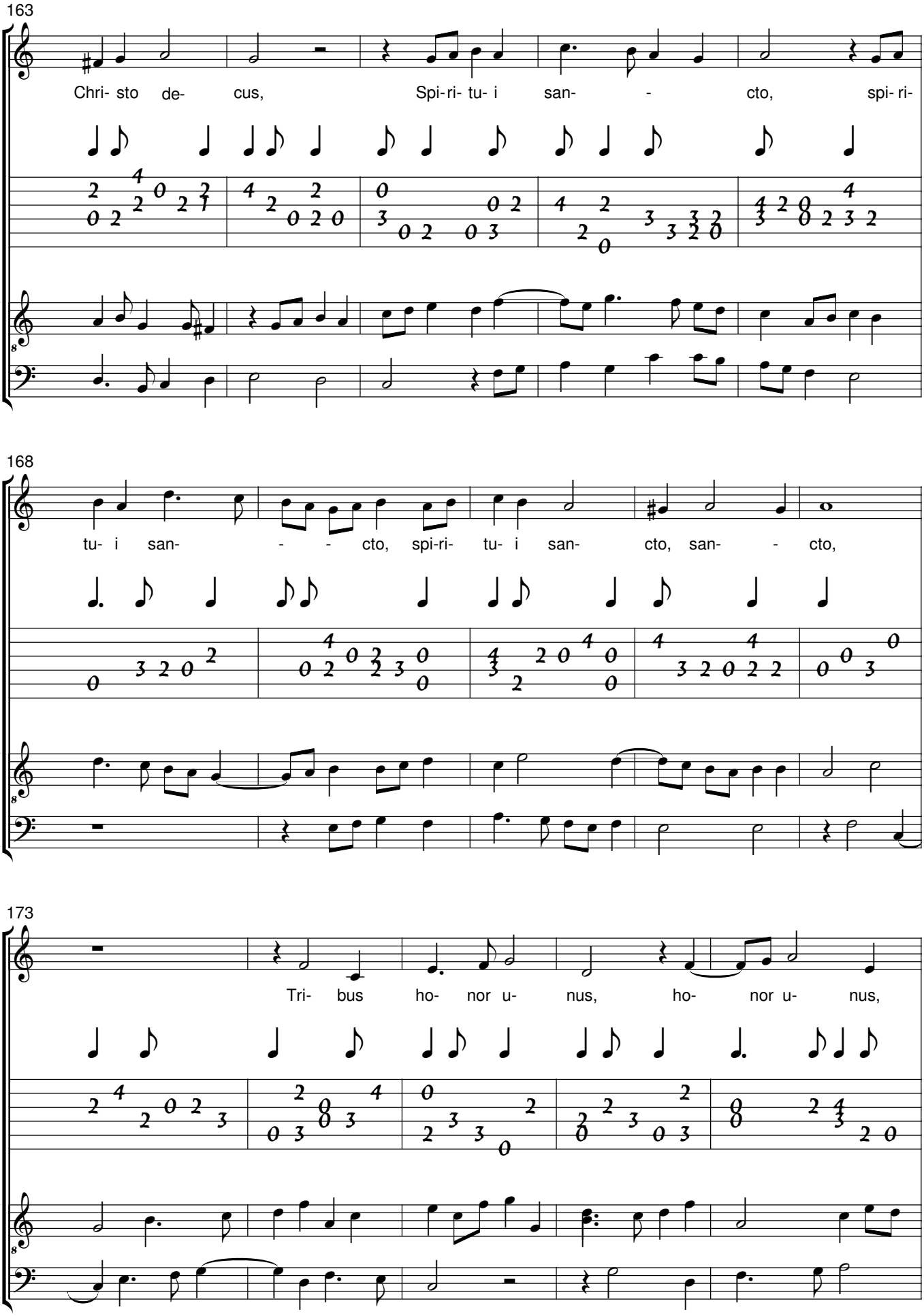

89
tu- lit es- se tu- - us,
93
5. pars
tu- lit es- se tu- us. Vir- go sin-gu- la- -
98
ris, in- ter om- nes mi- tis, om- nes mi- - tis, in- ter om- nes_

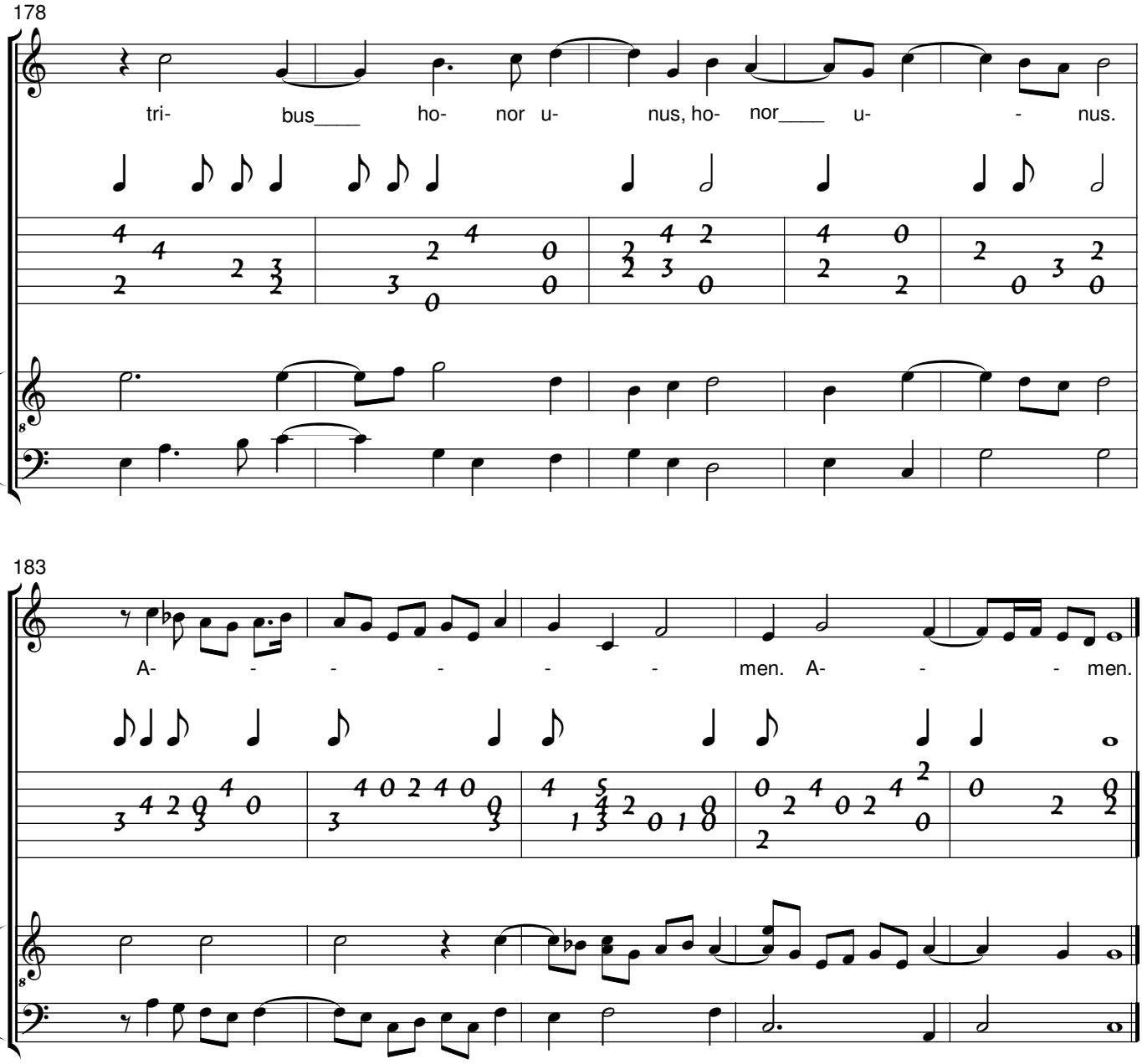

103
mi- - - - tis, Nos cul- pis so- lu-
108
- tos, nos cul- pis so- lu- tos, so- lu- tos,
113
Mi- tes fac et ca- stos, mi- tes fac et ca- stos,


118
mi- tes fac___ et ca- - stos, mi- tes fac et ca-
123
6. pars
stos. Vi- tam prae- sta pu- ram, vi- tam prae- sta
128
pu- - ram, l- ter pa- ra tu- tum, pa- ra tu-


133
tum, Ut vi- den- tes Je- sum, ut vi- den- tes Je- sum, ut vi-
138
den- tes Je- - sum, Sem- per col- lae- te- - - mur, col- lae- te-
143
- mur, sem- per col- lae- te- - - mur,


148
7. pars
sem- per col- lae- te- - - - mur. Sit laus
153
De- o pa- - - tri, sit laus De- o pa- - tri, De-
158
o pa- - tri, Sum- mo Chri- sto de- cus, sum- mo


163
Chri- sto de- cus, Spi-ri- tu- i san- - cto, spi- ri-
168
tu- i san- - - cto, spi-ri- tu- i san- cto, san- - cto,
173
Tri- bus ho- nor u- nus, ho- nor u- nus,


178
tri- bus____ ho- nor u- nus, ho- nor____ u- - nus.
183
A- - - - - - men. A- - - men.

## 66. Ave maris stella

W. Byrd

British Library Add. 29246 fol. 23v, 24, 24v, 25, Concordances and Clefs: (iii vv). C1[mezzo range]+C3+F4 [low clefs] F' once. See 41156-8 (12) [sop:C1-0-c; alto:C3-0-c; bass:F4-0-F'], 2036 (1) [sop:G2-1-f; alto:C2-1-f; bass:C4-1-B-flat; up a 4th from ed.]

### Comments:

a) The intabulation shows a crotchet which does not work so the quaver value from the vocal setting was used instead.

b) Ornamented only in the intabulation.

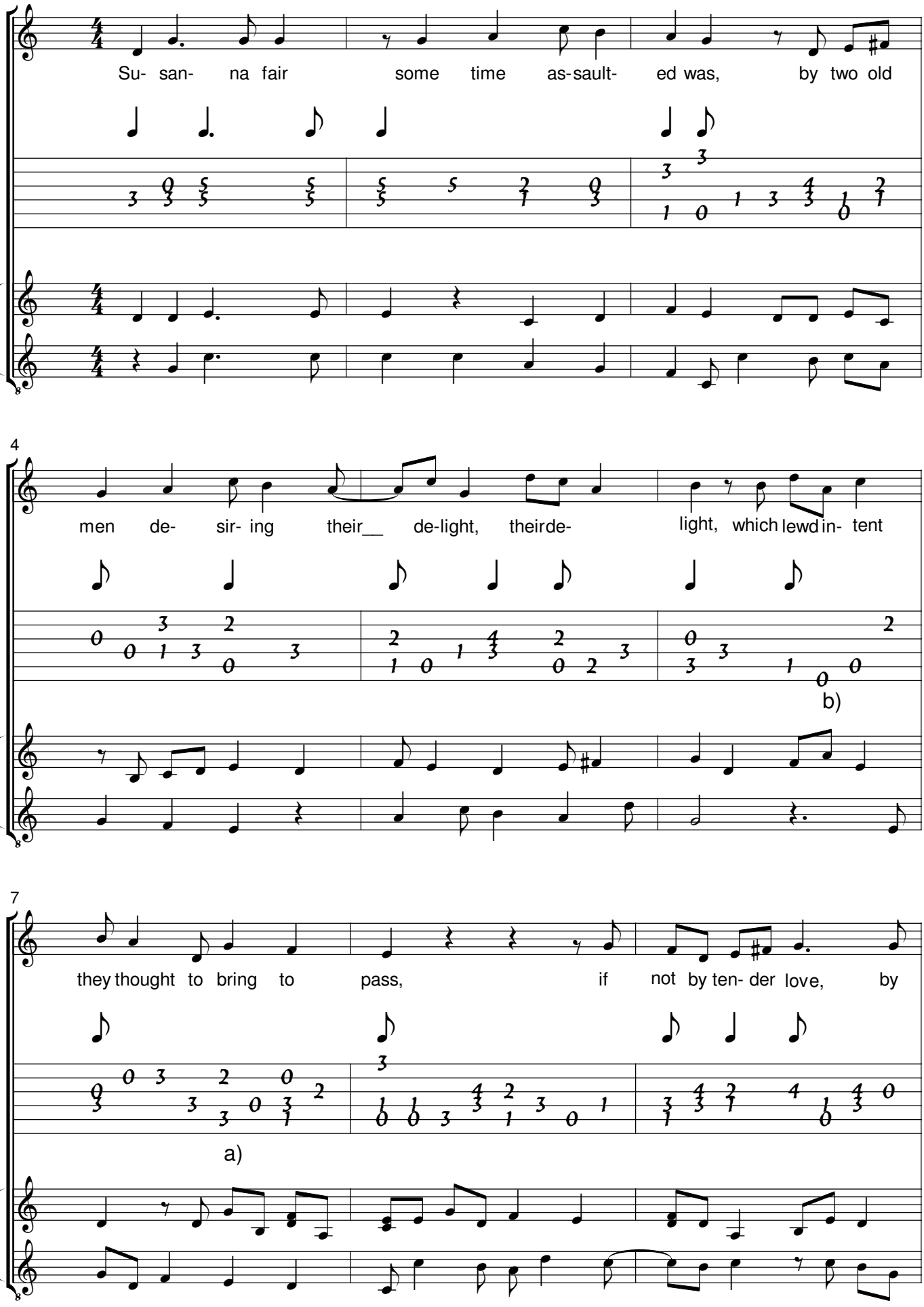
c) Simplified measure in the intabulation.

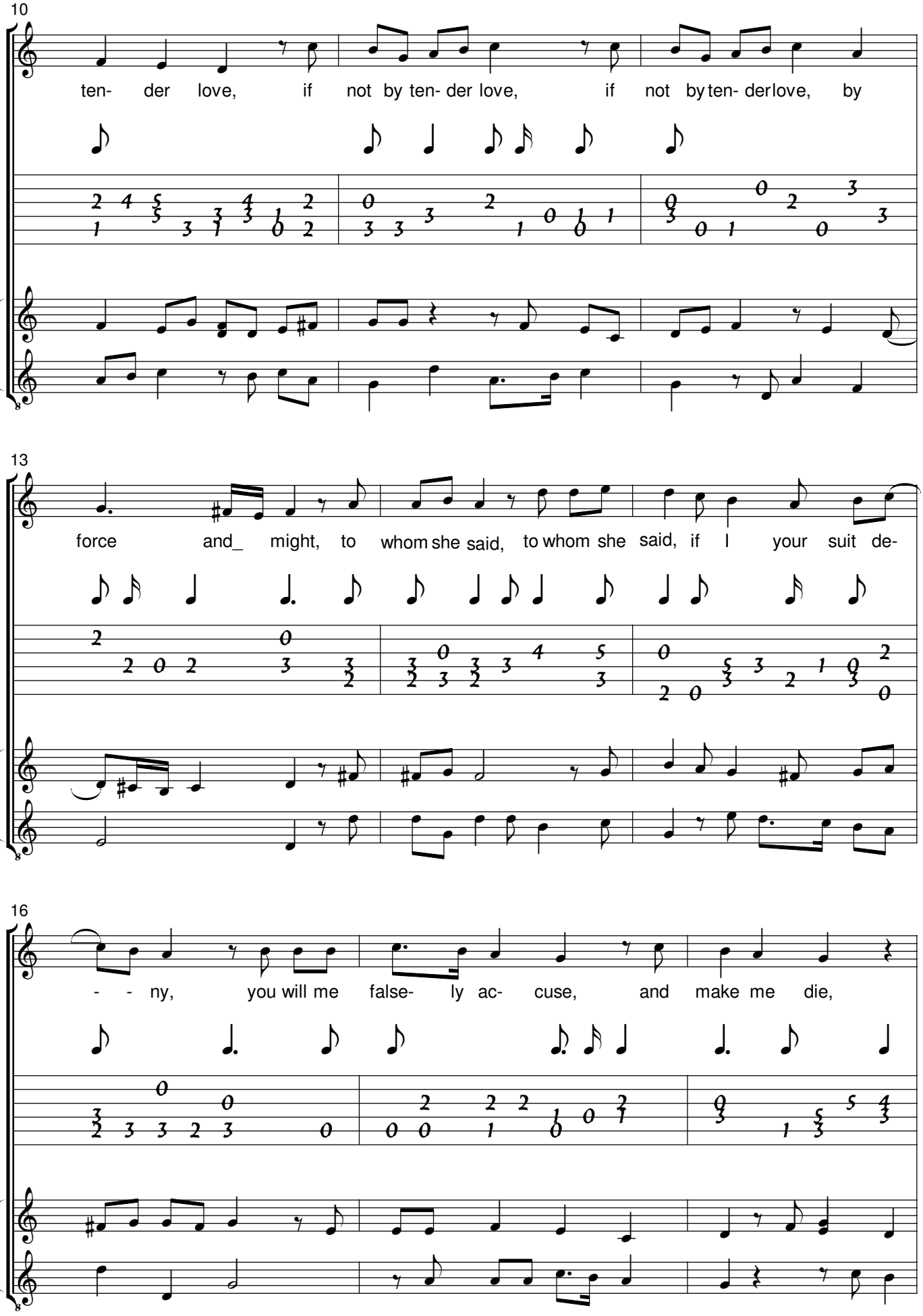
d) There is an e instead of an a in the alto line.

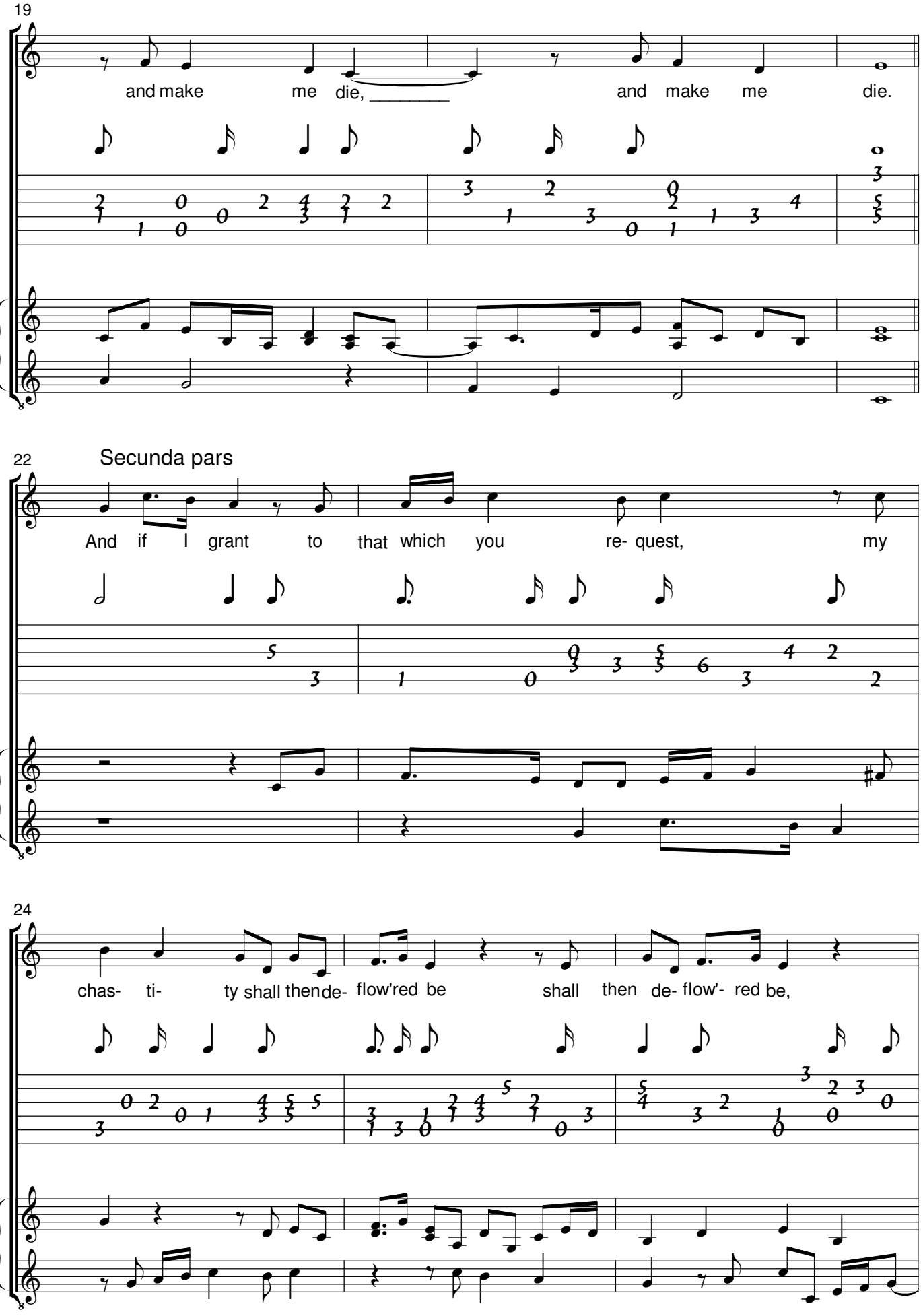
e) The counterpoint is different from the vocal setting.

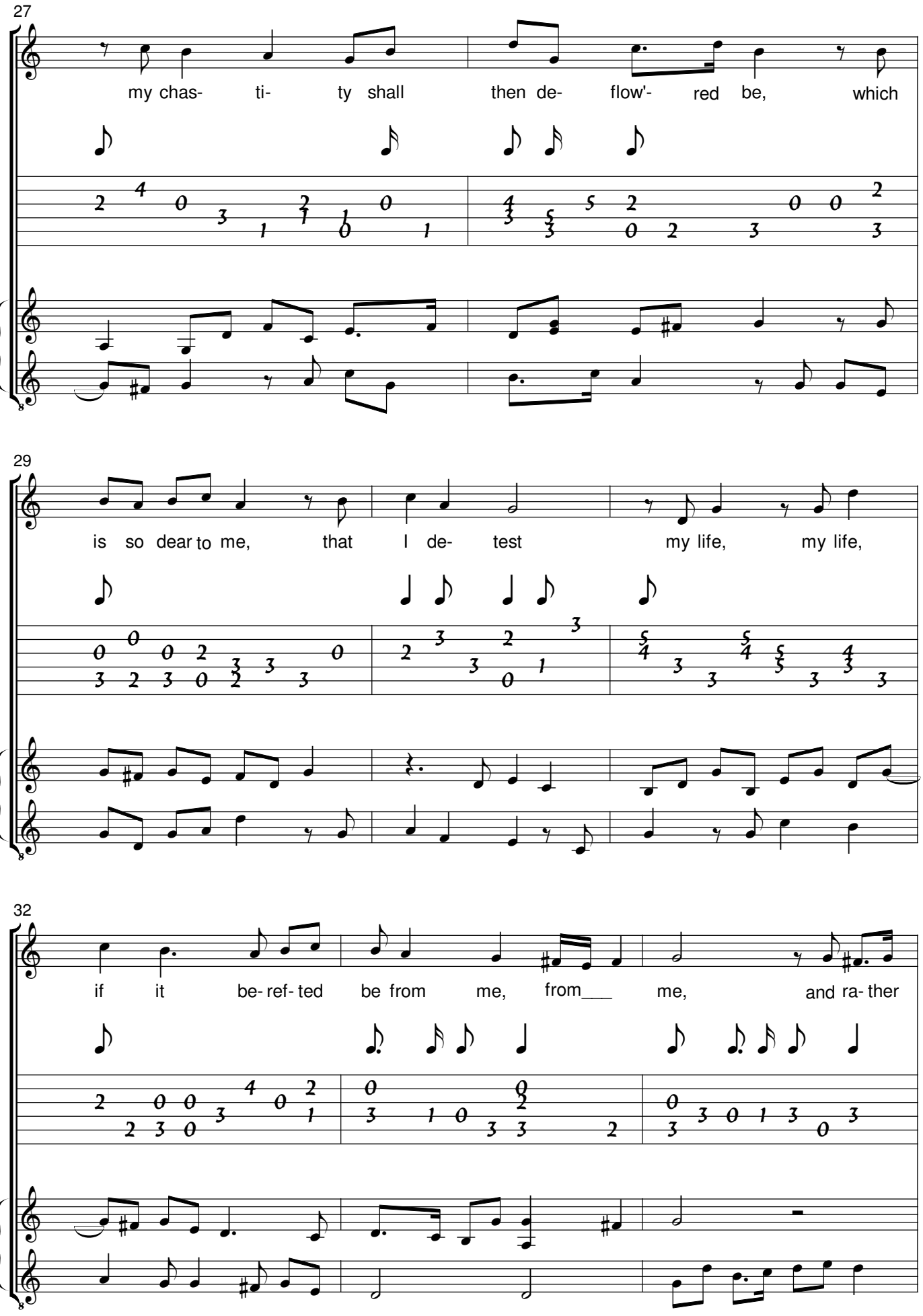
72. Susanna fair [A-lute]

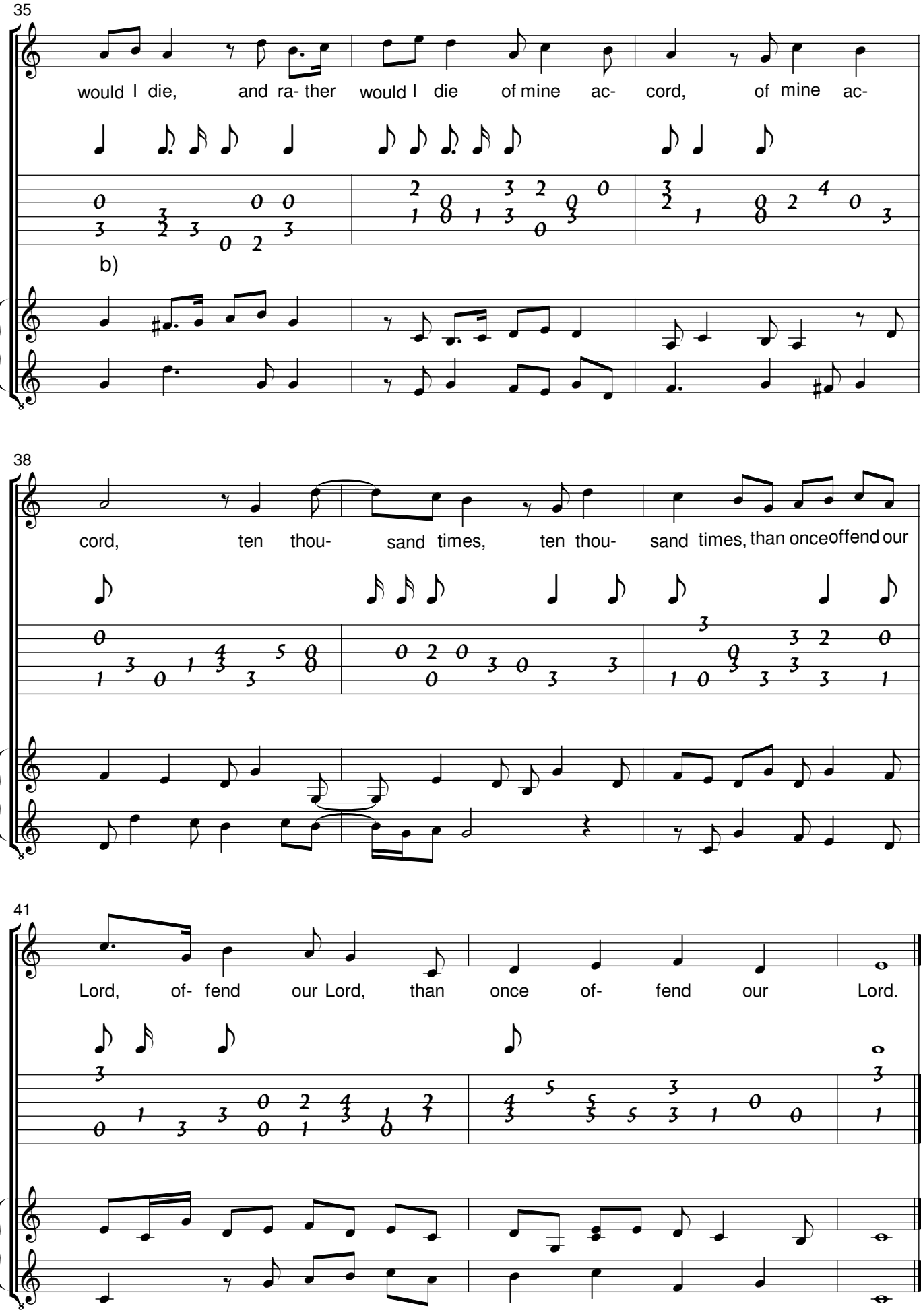
W. Byrd
29246 fol. 28v




10
ten- der love, if not by ten- der love, if not by ten- der love, by
13
force and_ might, to whom she said, to whom she said, if I your suit de-
16
- - ny, you will me false- ly ac- cuse, and make me die,


19
and make me die,
and make me die.
22
Secunda pars
And if I grant to that which you re- quest, my
24
chas- ti- ty shall then de- flow'red be
shall then de- flow'- red be,


27
my chas- ti- ty shall then de- flow'- red be, which
29
is so dear to me, that I de- test my life, my life,
32
if it be- ref- ted be from me, from___ me, and ra- ther


35
would I die, and ra- ther would I die of mine ac- cord, of mine ac-
b)
38
cord, ten thou- sand times, ten thou- sand times, than once offend our
41
Lord, of- fend our Lord, than once of- fend our Lord.

## 72. Susanna fair [A lute]

W. Byrd

British Library Add. 29246 fol. 28v, Concordances and Clefs: Byrd Edition xvi p. 127 (iii vv). C3+C4 [high clefs] Also in 30 (33v), 31992 (18).

### Comments:

a) Some cantus sections are copied in the intabulation throughout the piece.

b) The two gs are crotchets instead of the quavers in the vocal setting.